



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

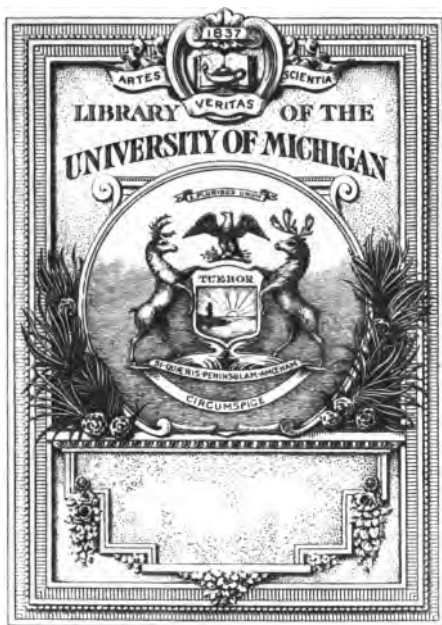
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



CH 135

880

G 295

Aug 17 70

AN ESSAY
ON THE
COMPOSITION
AND MANNER OF WRITING OF
THE ANTIENTS.

A N E S S A Y
ON THE
COMPOSITION
AND
MANNER OF WRITING
OF THE
ANTIENS, PARTICULARLY PLATO.

BY THE LATE
JAMES GEDDES, ESQ; ADVOCATE.



G L A S G O W,
PRINTED AND SOLD BY ROBERT FOULIS.
M DCC XLVIII.

Meos amicos, in quibus est studium, in Graeciam mitto; id est,
ad Graecos ire jubeo: ut ea a fontibus potius hauriant, quam
rivulos consectentur.

CICERO.

P R E F A C E.

JAMES GEDDES, Esq; the author of the following performance was eldest son of an old and respected family in the shire of Tweeddale in Scotland. A good natural capacity, a desire of knowledge, and the seeds of the finest dispositions began early to shew themselves in him. His affectionate father, who still survives him, observing these promising symptoms in his son, and having a just sense of the great importance of a good education, took great care that his mind should be form'd to such a sense of virtue and religion, and such a taste for valuable knowledge, as might render him happy in himself, an ornament to his family, and useful in his station in the world.

He received the first rudiments of learning in his father's family under the direction of private tutors. His genius was quick, and he took great pleasure in reading, so that he soon made considerable progress in the learned languages and the elements of Philosophy. As soon as he understood the Latin and Greek languages, he entered with remarkable spirit, into the sentiments

P R E F A C E.

of the antient writers, and discovered a manly thirst for a more thorough knowledge of them.

He afterwards studied the different branches of Philosophy at the University of Edinburgh, and particularly prosecuted the Mathematical studies, in which he made uncommon proficiency, under the tuition of the late learned Mr. Colin M'Laurin.

After he had finished his Philosophical studies, his thoughts were turned to the Law, which he proposed to make the peculiar study and profession of his life: after the usual course of preparatory study in that branch of learning, he was admitted Advocate with the approbation of his examiners. He practised at the Bar for several years with growing reputation, and if it had pleased divine providence to prolong his life, he would have been ranked among the eminent in that profession: he was cut off by a lingering consumption betwixt thirty and forty years of age.

He retained through his whole life, that keen relish for antient literature, which he had imbibed in his youth. He read and studied the Greek and Roman writers with a degree of enthusiasm:

so

P R E F A C E.

so that what time he could spare from the duties of his profession and the necessary affairs of his family was devoted to the study of the antient Poets, Philosophers and Historians. The following Essay is a proof of such an extensive knowledge both of their language and sentiment, as is rarely to be met with in those who, like him, are engaged in the scenes of active life.

His character was amiable and worthy in all respects: the principles of his family, the early impressions of his education, and his frequent perusal of his favourite Greek and Roman historians had united their force to inspire him with the warmest love of liberty and with the most hearty zeal for the preservation of our present happy constitution. In private life, he maintained a just and untainted reputation for probity and virtue: he was a lover and friend of real merit wherever he beheld it, and he discovered on all occasions a just and glowing indignation at baseness and villany of all kinds. He had a natural sincerity and openness of temper which made him speak his inmost thoughts, accompanied with a firm integrity which every one relied upon with an entire confidence. He was
blessed

P R E F A C E.

bleſſed with a peculiar warmth of heart, and a conſtant ſweetneſs and chearfulneſs of temper, which was very obſervable and engaging to all who converſed with him: which being united in him with a great variety of valuable knowledge, an uncommon degree of vivacity, and all ſocial diſpoſitions in great perfection, rendered him both an agreeable and inſtructive companion. As he was a lover of learning himſelf he encouraged it in others to the utmoſt of his power. And as his natural diſpoſitions led him to enter into all the intimacies of real friendſhip, he was unweariedly active in promoting the intereſts of his particular friends. While at the ſame time, a warm and extenſive benevolence of heart prompted him to do kind offices to all as he had power and opportunity.

Such accompliſhments and virtues could not fail to render him a bleſſing and ornament to his family and friends, to procure him the hearty love and eſteem of all who were acquainted with him, and make his death a publick loſs. He died ſincerely lamented by all who knew him, as a friend to learning, virtue and truth.

His languiſhing ſtate of health for ſeveral
years

P R E F A C E.

years before his death was one occasion of retarding the publication of this Essay: And the reader is desired to observe that from p. 257 of the Essay had not the author's finishing hand, so that it is not to be expected, to be as correct as the former part. There are several papers left, which would make up another volume, and were intended for it, but as they are not fit for the Press, without a very careful review, it is not yet determined whether they are to be published. We shall say nothing of the Essay itself, but leave it to the judgment of the intelligent and candid reader;

I
Sect. 1.
~~~~~

A N  
E S S A Y  
O N T H E  
C O M P O S I T I O N  
O F T H E  
A N T I E N T S.

S E C T. I.

*Of the composition or structure of style; the position of words, and arrangement of periods. Rules of this composition.—from whom to be learned.—How a right taste is lost.*

**N**OTHING conduces more to form a just taste, than the frequent, and attentive perusal of such books, as are composed on the highest and most important affairs in life, and wrote with correctness, and a spirit equal to the dignity of the subject. The obligations we ly under to men of genius, who have

A

thus

Sect. 1. thus dedicated most of their time and labour to the improvement of their fellow-creatures, are unspeakable. Those writers, by the harmony of their elegant and graceful periods, delight the ear, and convey their sentiments with a powerful charm. To give a Reader such noble entertainment, great art and care is requisite. The author, whoever he be, must not take up with common and low expressions, or trite phrases: but make an accurate choice of such words as are both simple and pure, noble and grand; and adorn them with a *composition*, in the structure of which, sweetness and dignity may meet together.

Composition  
on what it  
is.

The elements of speech are commonly reduced to nouns, verbs, and particles. These, when united together, make what we call the *members* of speech; and the joining of these members, constitutes a period, or artificial sentence.—To give a right position to the words, a due harmony to the different members, and connect both in proper periods, is the business of composition.\*


It is the beautiful, and harmonious structure of the periods, which adds a dignity

\* See the last note on §. 4.

and

and grace to either poem, or oration. Many writers both in verse and prose, have been very exact in their choice of words elegant and adapted to the subject; but, being destitute of a just ear, run into dissonant and jarring measures, by which they lose their labour, and spoil the whole. Their productions are unpleasant and nauseous to the reader.—Others, tho' so unlucky as to chuse mean and vulgar words; yet by arranging them in a melodious manner, have given a surprising beauty to their diction.—The truth is, the position of words seems to bear the same proportion to the choice of them, that the words themselves have to the sentiments. As the finest sentiment is cold and languid when not cloathed with the ornament of beautiful language, so the invention of the purest and most elegant expressions will have small effect unless you add an harmonious composition.

Whoever is the least conversant among the Antients, knows, what great pains they took in modelling their periods, and refining their language; their Poets, Orators, Philosophers, Historians, were all intent on it. They knew well that the

 Sect. 1. noblest sentiments, when divested of such a splendid robe, would be less affecting or persuasive.—To explain the rules they used in their compositions, so fully and accurately as the extent of the subject might require, would lead beyond the bounds designed for this Dissertation; and, without going far into the depths of criticism, the following loose observations may suffice.

Choice and  
position of  
words;


2. Every artist must be careful, first of all, to furnish himself with such materials as are proper for his work, and then consider how he is to adapt them to each other, how range and dispose of them, what shall be chosen, and what rejected. The *Architect*, when he has prepared his stone, timber, and other necessities, contrives how he may best fit them to each other; and if 'tis difficult to bring them into order, or cement them together, he considers what part of them shall be cut off: and so makes the whole uniform, and regular.—Thus also an *Author* is to attend to the choice of his words, unite them in a friendly tye, use such as contribute to the majesty, and beauty of his language, reject the ungraceful, and wind up the whole


whole period to a true pitch of harmony. Sect. 1. Sometimes, to cause it run with the greater smoothness, and just cadency, he will find himself obliged, not only to strip it, of all superfluities, but even to leave out something in the sense, which the reader must necessarily supply, from his own invention. Demosthenes, but especially Thucydide abound with instances of this. Nor is a reader of taste at all offended with it; on the contrary he is pleased with the compliment paid his understanding.—At other times, for the sake of his numbers, an Author will be under a necessity of adding more words than what the sense seems to require. One is delighted with a redundancy of this kind, when, without it, the sentence would not sufficiently fill the ear, nor the symphony be complete. Examples of this occur in the Grecian orator, but more frequently in the Roman: and all our translations of antient poetry are full of them.

3. As a writer is to be exact in the choice of his words, and in judging of the happiest and most graceful station for them, so he must also connect his *periods* in an easy melodious manner. When he

Ranging of periods;

has

**Sect. 1.**  has thought on every thing he is to say, and is fully master of his sentiments, he is next to consider in what order they must be ranged. If his invention suggests a crowd of thoughts on the the same subject, and if all or most of them can be brought into one period, the length of it is not to terrify him, provided it be not too intricate or involved, but flow with smoothness, convey his ideas distinctly, and the different members of it don't run confusedly into one another. When the reader is greatly perplexed, and at a loss for the meaning, tho' the diction be never so elegant, the charm vanishes. The musick is drown'd, amidst the hurry and confusion of sentiments. It seems a just rule in polite writing, tho' not always observed by the Moderns, that *two* long sentences ought never successively to follow one another. Seldom, if ever, will you find, either in Demosthenes or Plato, any remarkable deviation from this rule. They were too good judges in composition, not to know, that a repetition of the same length of period becomes flat and insipid. The dwelling too long on one note is offensive to the ear. Whereas if you intermingle

termingle a laconic conciseness, and frequently introduce short, nervous, clear, and expressive sentences, after one greatly prolonged, the effect such a method has on the mind is wonderful, the variety extremely entertaining. Sect. 1. 

The *two* things then, which every good writer either in prose or verse is to aim at, are \* *sweetness* and *dignity*. As the eye is pleased, when beholding a beautiful statue, or a picture where the shades and colours are well laid on, the features, shape, and gestures lively, the proportions just, and a true likeness preserved thro' the whole; so an harmonious mixture of musical sounds is delightful to the ear. ✓

4. Not only are proper words to be chosen, and the periods to follow easily on one another, but their different members are also to be adorned with all those graces which custom or experience has taught us. One part of a sentence will be happily placed in such a way as to make the whole of it grand and elegant, which, if transposed out of that order and joined with another word, is ignoble and ungraceful.—Of this, various examples might

\* τὸ ἥδον, καὶ τὸ καλόν. as the Antients call it.

be

Sect. 1. be given both from the Grecian and Roman writers; and who ever desires to have a distinct notion of what the Antients taught on this head, may consult Dion. Halicarnasseus in his excellent Treatise upon the composition of words†: Here is one example, which he gives us out of *Aeschines*: “Ἐπὶ σάυλὸν καλεῖς ἐπὶ τῶς νόμους καλεῖς ἐπὶ τὴν δημοκρασίαν καλεῖς. Your argument is against yourself: it is against the laws: it is against the commonwealth.” Now, says Dionysius, “If this sentence, which consists of three members, was made to run thus: ἐπὶ σάυλὸν, καὶ τῶς νομῶς, καὶ τὴν δημοκρασίαν, καλεῖς “your argument is against yourself, and the laws, and the commonwealth.” its energy and vehemence wou’d be gone.” it wou’d lose what *Cicero* calls the *aculeus forensis*, and become blunt and insipid. Many instances might be brought from *Cicero* to the same purpose. No orator was ever at more pains in studying the music and harmony of his periods, nor with greater success. Let one but take up the first sentence that comes to hand,

† Sect. 5, 6, 7, 8, and 9th. de *Compositiōe Verborum* pag. 10–15. Editionis Oxon. Tom. 2.



and change the structure of it; he will soon perceive the justness of this observation. For example, the beginning of his speech for Milo: "*Etsi vereor, judices! ne turpe sit, pro fortissimo viro dicere incipiente, timere:*" change but the order of these words ever so little, as thus, "*Etsi vereor, judices! ne, pro fortissimo viro dicere incipientem, timere turpe sit;*" And any one will be sensible they have no longer the same beauty, the same inimitable dignity.\*

B

To

\*Possibly this, and some of the foregoing expressions, may be thought too strong; it may be said with Horace, "Invert the order of the poem as you think fit, yet still

*Invenias etiam disjecti membra poetæ.*

Sat. 4. lib. 1.

"so also in prose-writings, if the sentiments are just and grand, they will certainly please, tho' not expressed with the utmost elegance and beauty of composition.--In answer to this objection, I would observe that Horace speaks of the sentiments alone, and of those bad poets who wrote in a low manner; and next, that the best of the antient critics have delivered their opinion in as strong terms: thus Dion. Halicarnassus says, "*ὥς τε τῆς μὲν ἐκλογῆς τῆς ὀνομάτων τῆς αὐτῆς μετέσσης, τῆς δὲ συνθέσεως μόνης μάλιστα πεισύνσης, Συμμελίπιν, &c. Τὴν ὅλην τῆς ποιημάτων ἀξίωσιν.*" tho' the words are the same, yet if you invert their order, the versification and measures are destroyed; the figures, the manners, the pathos, and grandeur of the poem are all lost. The like will happen to prose-writings where you alter the composition, tho' the same words remain." *D. Halicarn. Tom. 2. pag. 7, 8. de Composit. Verborum; Oxoniensis editionis;* then he proceeds to give various examples of this out of Homer, Euripides, Herodot, &c.—Cicero in the end of his *Orator*, lays down the same rule, "*Quantum autem sit apte dicere, experiri licet, si aut compositi orato-*"

ris

Sect. I.



To form a just notion how the *members* of a period are to be knit, and adapted to each other, we must reflect on the different ways of speaking; sometimes we talk in a positive commanding manner, at other times in a doubtful way; this moment, our style is interrogative, the next, suppliant; as each of these have their own characters, and peculiar expressions, care must be taken to conform our speech to them.


A taste for  
harmony  
natural to  
mankind.

5. If 'tis ask'd, Whence arises this harmony or beauty of language? what are the rules for obtaining it? The answer is obvious, Whatever renders a period sweet and pleasant, makes it also graceful; a good ear is the gift of nature, it may be much improv'd, but not acquired, by art; who-

*"ris bene structam collocationem dissolvat permutatione verborum, corruptatur enim tota res, &c.* and after giving some examples of this, he adds, *"Videsne, ut, ordine verborum paululum commutato, isdem verbis, stante sententia, ad nihilum omnia recidant, cum sint ex aptis dissoluta?"* &c.—These are sufficient authorities to justify what has been said on this head. It is very true that a noble sentiment, tho' disfigured by an awkward style, will have some force. But still it is as true that a low and groveling style, in which the most homely expressions and poor contemptible phrases are used, will greatly depress the finest sentiment.—In short, as Mr. Addison says, "There is as much difference in apprehending a thought cloath'd in Cicero's language, and that of a common author, as in seeing an object by the light of a taper, or by the light of the sun." *Spectator 409.*

ever

ever is possessed of it, will scarcely need Sect. I.  
dry critical precepts to enable him to judge of a true rythmus, and melody of composition: just numbers, accurate proportions, a musical symphony, magnificent figures, and that *decorum*, which is the result of all these, are *unison* to the human mind; we are so framed by nature, that their charm is irresistible. Hence all ages and nations have been smit with the love of the Muses! hence also the vulgar, who perceive less of the Orator's art, are more sensibly transported by the force of his eloquence. One of equal abilities with the speaker, will be *pleased* with the easy flow of the periods, the strength and energy of diction, the dignity of sentiments; but, being on his guard, he smothers the growing flame, and checks in its birth the rapture and extasy he feels rising in his soul: Indeed if the hand of a true genius, a real master, strike the lyre, the harmony is so exquisite and overpowering that no man whatever can resist it. If there are yet in the heart the least remains of honesty, sympathy, and kind affections, instantly they take fire, when thus powerfully excited. In those generous moments,

 Sect. 1. selfish designs, envious thoughts, and dark intrigues, are ashamed and lose their power. The cunning Statesman, for once, resigns himself to noble disinterested passions; these at present have an agreeable engaging aspect, to these he yields the government of his soul; by this fellow-feeling he is constrained to wish, to think, to act, in a manner he has all his life been a stranger to. The noted story of Cesar and Ligarius proves, that the most determined *renegado* to the interests of society, cannot, unless devoid of all worth and ingenuity, resist the moving eloquence of an honest Patriot, pleading in behalf of his fellow-citizen. The voice of nature sounds loudly in the ears of all men; hardly is there a soul so obdurate, as to be proof against the enchanting melody of her virtuous song.

Every actor  
and orator  
must conform  
himself to this  
taste.

It requires no learned arguments to prove that all mankind are moved with melodious numbers, and well-tun'd symphonys; either from the hand of a musician, or the mouth of an eloquent speaker: of this we are convinced by daily experience, the best judge in the world. What man is not captivated by the power of  
harmo-


harmony? Who, again, is not offended Sect. I. with discrepancy and discord? \* In our British stage, where people of all sorts are assembled, how easy is it to observe, that a taste or relish for harmony, just action, and accurate pronunciation, is natural to us all?—But much more did this take place in the crowded theatres of antient Greece and Rome; there, if the best musician, the actor in greatest repute, who knew perfectly how to handle his instrument, or model his voice and action, should unluckily chance to touch a wrong string, blow a false note, or betray an undecent gesture, by which the melody was lost, and the *ac-cord* destroyed, instantly he was hissed by

\* Thus says Cicero in his Orator, "*Quotusquisque est, qui teneat artem numerorum ac modorum? at in his si paulum modò offensum est, ut aus contractione brevius fieret, aut productione longius, theatra tota reclamant. nec vero multitudo pedes novit, nec ullos numeros tenet: nec illud quod offendit, aut cur, aut in quo offendant intelligit: Et tamen omnium longitudinum et brevitatum in sonis, sicut acutarum graviumque vocum, judicium ipsa natura in auribus nostris collocavit;—aures enim, vel animus, aurium nuntio, naturalem quandam in se continet vocum omnium mensuram. &c.—Mutila sentit quaedam et quasi decurtata; quibus, tantum debito fraudetur, offenditur: productiora alia &c.*" Orat. § 51. et 53. As also in his Paradoxes, "*Histrion si paulum se movit extra numerum, aut si versus pronunciatus est syllabâ unâ brevior, aut longior, exsibilatur et exploditur.*"

As an instance of the delicacy of the Greeks in this respect, we need only mention the noted line of Euripides,

"Εσωσα σ' ὡς Ἴσαςιν Ἕλληνων ὄσοι

the

**Sect. 1.** the people; his great reputation afforded  
 him no protection from their just censure.

How it is  
corrupted.


6. Should the musician put the lute into the hands of one of his noisy critics, who cannot touch it at all, nor bring any melody out of it; does his incapacity in this respect make him the less a competent judge?—By no means.—A true relish, and a capacity for performing, are different things; the one is implanted by nature, the other the fruit of art and application.—“Is this *taste* in some degree “natural to all men?”—Yes, If great pains have not been taken to corrupt it. Licentiousness, luxury, sensuality, will at last debauch the morals of the most virtuous people. While as yet they are untainted by this fatal contagion, hardly dare any poet, actor, or musician, sound a wrong note, or venture on an immoral song. A flow of wealth, victorys in war, immense power, cause a giddiness of thought, and a fondness for novelties; this disposes the mind to hearken to any new doctrines which shall be taught it: The shrewd politician, the wicked orator, seizes greedily on the lucky opportunity, plys the people on their weak side, flatters, cajoles, corrupts; alluring

alluring them with baits, where the poison is artfully concealed: Vice and a false taste insinuate themselves gently.—By degrees the corruption prevails, till the whole harmony of the mind is destroyed; a just ear, delicacy of sentiment, simplicity of thought, and ingenuity of heart, are lost; the spring, the just *tone* of the soul, is broke, the affections are disorderly, true heroism, generosity and fortitude, no longer govern: the mind becomes a prey to its passions, a foe to virtue and truth, and dwells with discord and barbarity. Thus Athens and Rome, when they lost their taste, lost their liberty; and it were to be wished, other nations would be so wise, as to take warning from their fate.

There is no impropriety in applying the qualitys of music to oratory; they differ at most only in degree, not in kind: can it be denied that language is capable of melody, rythmus, sweetness and change of sound, by the different pronunciation, or modelling of the voice? Is not the ear ravished with notes of this kind, as well as with those of a musical instrument? the rising and falling of the voice according to true measures, a just accent, an handsom  
warm

Sect. 1.



 Sect. 1. warm and pathetic action, work powerfully on the mind ; sooth, delight, and charm it, in the same way, with the most harmonious tune. In music there are sharp and flat notes, different intervals and proportions; these, when adjusted to exact time, and agreeably mingled, form a perfect concord: In like manner, the various modulations, the high and low, deep or grave tone, used by the speaker, when adapted to the nature of the subject, and expressive of the passions he feels, have an incredible effect on the hearers, and enchant them as much as the sweetest and most exquisite music.

How a sentence becomes harmonious.

7. Various are the methods by which our diction may be animated, and rendered becoming and graceful; as every object is not agreeable to our sight, our taste, and other senses; so a great many sounds are disagreeable to our ears: some are harsh, grating, and offensive by their discrepancy; while others are sweet and melting, alluring us with their softness. This difference arises from the nature of those elements, the letters and syllables, of which words are composed; the parts of speech having this power in themselves, which  
'tis



'tis impossible for us to alter; the only thing we can do, is to polish their roughness and conceal their defects: Nothing contributes so much to this as giving them a proper position, an easy natural conjunction.—By mixing the harsh with the soft, the strong and nervous with what are elegant, the dissonant with the harmonious, the long with the short, we temper and allay the seeming discord.—Due care is also to be taken, not to give any satiety or disgust to the hearer: a frequent repetition of the same word; phrase, or figure; sentences rang'd in one uniform way, beginning and ending always in the same manner, and all of one length, are highly disagreeable. Nothing delights us more than variety. The finest sonnet, after too many *encores*, loses its beauty, is heard without rapture, nay often with dislike. —In short, as a wise General, in disposing his battalions, covers the weak with the strong, and unites the whole in one firm compact body; so an author of a just ear, chooses such words as are sweet and sonorous, and where obliged to take in any which are harsh and jarring, artfully tempers and interweaves them with the rest,

Sect. 1.




C

and

**Sect. 1.** and throws a graceful shade over their deformity. By this means there is hardly any word, any particle, so harsh or low but what will find at least an easy inoffensive station.

A writer should know the rules of composition.

It would be too dull a piece of criticism, for the generality of readers, to consider the nature, formation, and sound of the different vowels, their junction with consonants, and the formation of syllables; the due length or shortness of these, and what pronounciation is proper to them. This is certain, that he who is wholly unexperienced in a theory of this kind, and never took the trouble to reflect on it, cannot possibly be master of a beautiful style: he writes at random, is guided by no rule in his composition, and knows nothing of the just measures, and cadency of language. — A taste for statuary, painting, poetry, and music, has indeed been own'd, in some degree, natural to us all: But does it thence follow, that, without a complete knowledge of their respective rules, any person will succeed well in those arts? 'Tis one thing to be a performer, another to be a judge; the one ought perfectly to understand the theory, and speculative precepts of

of his art, before he profess and practise it; Sect. 1. the other knows what pleases him, and asks  no more: unable to handle the pencil, to sound the instrument, or adjust its chords, and conscious of his incapacity, he never once pretends to it; but then expects from the true artist, all those elegant strokes, and mellifluous numbers, for which nature hath given him such a relish.

Happy was it for antient Greece, when mistress of the most tuneable language the world ever heard, that her heroes were at all due pains to cultivate and improve it: she was certainly the favourite of the Muses:

They are  
best learn't  
from the  
antient  
Greeks.

*Graii ingenium, Graii dedit ore rotundo  
Musa loqui, praeter laudem, nullius avaris,*

HOR.

Fortune, or some propitious Deity, invented for her those different dialects, which gave such a grace and variety, so much force and emphasis to the expression. The high-sounding Aeolic, the open tone of the Doric, the majesty of the Ionic, sweeten'd by the graces and polish'd elegance of the Attic, are like the *grand chorus* in a concert, where the several parts perform and play together. When Theocritus tunes

C 2

his

**Seet. 1.** his rural pipe, Pindar crowns his champion with Olympic laurel; or Homer,\* uniting all their beautys, sounds the trumpet, and summons his warriors to battle; what music is here! How delightful is the sweet simplicity of the shepherd's song! How striking the bold sounds, and lofty strain of the lyric hymn! How admirable the sublime numbers, the inimitable grandeur and pomp of language in the *Iliad*! when Gods and men are rushing to the combat, and heaven and earth spectators of the dreadful conflict!—On the first or second reading, the daring machinery, lofty images, bold figures, greatly astonish us: when the surprize arising from their novelty is over, yet still the Muse has an inexhaustible store of charms in reserve, which no length of time can blast or destroy. Grand sentiments clothed in beautiful diction must please

*As long as rivers run and forests rise.*

The want of these different dialects, is one cause of the poverty in almost all o-

\* 'Tis true Dr. Clarke denies that any Poet took the liberty of using all dialects promiscuously at once. But then he owns there was an Ionico-poetic established in Homer's days, which included a certain mixture of the different dialects. this will justify all that is advanc'd here,

ther

other languages; this has obliged both Vir- Sect. 2.  
gil and Milton to have recourse to old  
words and antiquated phrases, to give a  
venerable air to their diction: but no one,  
I believe, will affirm this method, either  
for variety, grandeur, beauty, or harmo-  
ny, is in the least degree comparable to  
the diversify'd style of a Grecian.

## S E C T. II.

*The different kinds of composition.—How  
poetry is to be introduced into prose.—The  
Antients imitated Homer.*

I. **H**ERE it seems necessary to con-  
sider the different kinds of com-  
position, their distinguishing marks, and  
how the various figures, and graces of po-  
etry may be brought into prose.

Different  
kinds of  
compositi-  
on.

'Tis certain there can be no *decorum*, no  
real beauty, without adhering to the truth  
of characters, and a just imitation of na-  
ture;

*Respicere exemplar vitæ morumque jubebo  
Doctum imitatore, et veras hinc ducere  
voces.*

HOR.

Would any thing be more improper than  
to

**Sect. 2.** to introduce one using the same expressions when in anger, as when exulting with joy? Or to make one oppressed with grief speak like one under the greatest terror? Can the attitude, the thoughtful posture of a Philosopher be applied to an Achilles raging for the loss of his fair Briseis, or the death of his amiable friend? would we not all agree such a picture is unnatural?—Deviations from nature are no doubt unpardonable; yet each genius has his own peculiar way of painting it; the passions and affections of the human mind are, generally speaking, the same in all men: but it does not therefore follow, that each Author must use the same manner in describing them, or the actions resulting from them?

Three kinds  
of composition:

2. The best and most intelligible division of composition, seems to be, into the *grand*, the *elegant*, and the *middle* betwixt the two.\*—The character of the *grand* is, that its words are weighty and sonorous, placed as it were on a firm and immovable foundation; its parts are disjoined from

1. The *grand*.

\* Vide Dion. Halicarnas, de admirab. vi dicendi in Demosth. pag. 302 to 308. &c, de compos. verbor. pag. 40 to 56, Tom. 2. Oxon. edit.—&c, Quintilian. Instit. lib. 12. cap. 10. § 4. &c, Hermogenes de formis orationum lib. 2.

each



each other by due intervals; and proportions: to give it the greater force, rough syllables, and those of an opposite sound are used. It delights in lofty and elevated expressions, in words and periods protracted to a great length, in high and pompous numbers; studys not an uniformity of style, or an equality and likeness in its members; nor closely follows what the argument leads to; but affects great freedom, an unconstrained boldness and grandeur, and marches on in its own majestic pace: courts nature more than art; is fitter for raising the passions, than informing the understanding, or prescribing rules for life: is not anxious in rounding its periods; and whatever of this kind happens, appears rather owing to a graceful negligence, than study'd elegancy; all elaborate ornaments are intirely laid aside: abrupt in its transitions, violent in its motions, various in its figures, bold and strong in its metaphors, it frequently runs on without any apparent connection, regardless of method: is by no means florid; but sublime, daring, unpolished; delighting in antique rudeness.—Æschylus as a tragedian, Pindar as a Lyric poet, Thucydide

as

Sect. 2. as an historian, excel in this way of writing.

2. The elegant.

3. The character of the *elegant* is, that it studys ornament more than vehemence; soft and smooth words, pleasant sounds, sweet and melodious numbers, are its constant choice: these are not joined in a careless precipitant manner; but so ranged as to render the union easy and graceful, firm and coherent. For this reason, all clashing sounds, all sharp and discordant notes, are anxiously avoided. Its chief labour is to connect and polish its periods, to render its style close, uniform, and harmonious. The composition is accurate, natural and simple: its prime excellency is to conceal the art it uses; the argument is clearly stated, the debate managed with a sedate coolness, and calm temper; an exact method is preserved, and the sentences follow one another in a regular order. Its measures are not long, but glide on smooth and constant like the current of a gentle stream. As the numbers are rather graceful than sublime, it is in no danger of soaring too high, and remains safe and undisturbed in its own course: the figures are not unusual, or striking; but polite, soft, de-



delicate, and engaging, and gain an easy admittance into the heart. The writers who succeed in this manner, are Hesiod, Sappho, and Anacreon, in poetry; and Isocrates, in oratory. Sect. 2.

The middle-kind, the most perfect of all, is composed of the other two, and has therefore no peculiar character. It borrows what is best from each, and unites the excellencies of both. Thus by avoiding the extreme of either, and adhering invariably to nature, it attains the perfection of sublime writing. As a poet, Homer is allowed on all hands to excel in this kind; almost in every line, he has harmoniously tempered the sublime with the elegant: and as a tragedian, Sophocles; an historian, Herodotus; an orator, Demosthenes; as a philosopher, Plato. The middle kind.

5. Nothing conduces so much to a grand and magnificent composition, as proper and becoming numbers. Poetry cannot so much as subsist without them; but possibly 'tis a harder task to introduce them with dignity and grace into prose: One, who makes an attempt of this nature, is in danger of falling into bombast, or the false sublime. Among the Antients,

D

Plato

How poetry is to be introduc'd into prose.

**Sect. 2.** Plato and Demosthenes, and among the moderns, Shaftsbury and Fenelon have been happiest in adorning their style with a poetic harmony, and flow of numbers. However the Grecian and British philosopher have not escaped severe enough censures on this account: they have been blamed for a vain parade, and affectation in their language.—Of this afterwards.—In the mean time, nothing is more certain, than, that the Authors we talk of have for the most part adjusted their measures, according to the exactest rules of harmony. To define their numbers wou'd appear scholastic, and downright pedantry, to a *modern*, who loves his ease too much to be fettered by such rules.—The \* *antient* critics must be consulted on this head; they will shew us how their best writers introduced such and such numbers, and used them in their orations, and philosophic lectures.

Aristotle justly observes, “ that the dic-

\* See for this *Dion. Halicarnas. de Composition. Verbor. pag. 29, et 30. § 17. Tom. 2.*—and *Aristot. Rhetoric. lib. 3. cap. 8. pag. 807. Tom. 3. Du-val.*—and *Cicero. Orator. § 57, 58. and 63, 64.* In these places the curious reader will find the feet or measures which the Greeks used, both in poetry and prose, fully explained, and compared by Cicero with those of the Romans.

“ tion,


tion, (viz. in prose-writing) ought neither to be entirely strict constant measure, nor altogether void of rhythmus \*; poetry is less persuasive, has too much appearance of art and study; calls off the hearer's attention, which is fixt on the return of a like verse with the foregoing, *just as boys prevent the public cryer*, and make an answer for him.—On the other hand, what is wholly free of all rhythmus, is under no limits, and whatever is undetermined is unpleasant and unintelligible. Our discourse should therefore have some proper restriction. Numbers are a measure to every thing; our style then ought to

Sect. 2.

\* Cicero makes the same observations with regard to the manner of introducing measures into prose-writing; "*Ut igitur poetica et versus inventus est terminatione aurium, observatione prudentium: sic in oratione animadversum est, multo illud quidem serius, sed eadem natura admonente, esse quosdam certos cursus conclusionesque verborum. Quæri enim potest, Qui sit orationis numerus, et ubi sit positus et natus ex quo; utriusque sit, an duo, an plures, &c.*" All which questions this author explains with his usual perspicuity; and then adds, *Perspicuum est igitur, numeris adstrictam orationem esse debere, carere versibus.*—*Numerus autem, non modo non poetice junctus, verum etiam fugiens illum, eique omnino dissimilimus: non quin iidem sint numeri non modo oratorum et poetarum, verum omnino loquentium, denique etiam senantium omnium, quæ metiri auribus possumus: sed ordo pedem facit, ut id quod promentiatur aut orationis aut poematis simile videatur.*—*Hanc igitur sive compositionem sive perfectionem sive numerum vocari placet, et adhibere necesse est, si ornate velis dicere, non solum (quod ait Aristoteles) ne insuavis feratur at sumen oratio, &c. Orator § 53, 56, 60, and 68.*

D 2

have

Sect. 2.  “ have a rythmus, but not strict num-  
 “ bers, for then it would be verse: nor is  
 “ this rythmus to be too nice, but rather  
 “ loose and easy.” Again, says he, “ The  
 “ excellency of diction is to be clear; if  
 “ not, it does not gain its end: neither  
 “ ought it to be low, nor too lofty, but  
 “ decent. *Proper* words and phrases ren-  
 “ der a discourse clear, *foreign* ones make  
 “ it beautiful; metaphors, or a depart-  
 “ ing from proper expressions, give it a  
 “ grand appearance. As mankind won-  
 “ der more at strangers than at their own  
 “ fellow-citizens, so they are greatly af-  
 “ fected with novelty in style: on this ac-  
 “ count we are to introduce foreign orna-  
 “ ments. Men admire what is strange,  
 ✓ “ whatever is new and wonderful, is plea-  
 “ sant.—These beautys are natural to poe-  
 “ try, and may be often brought in; as the  
 “ actions and persons it describes, differ  
 “ much from what occurs in common  
 “ life: but *they* are more sparingly to be  
 “ used in prose. However there is a *de-*  
 “ *corum* in this, which in certain circum-  
 “ stances admits of using them more free-  
 “ ly: but this is to be cautiously done, so  
 “ as to escape the reader’s observation.  
 “ We

“ We ought to talk not with artifice, but Sect. 2.  
 “ naturally ; this alone is persuasive, the  
 “ the other never can convince: Men are  
 “ on their guard against such arts, as a-  
 “ gainst one lying in ambuscade, or as we  
 “ shun mixt-wines.—Prose-compositions  
 “ have their own proper natural names  
 “ and metaphors, and such as are accom-  
 “ modated to the subject: He who suc-  
 “ ceeds happily in using them, will there-  
 “ by greatly adorn his style \* without  
 “ hurting its perspicuity.”

Thus 'tis evident this grand critic is far from rejecting all poetic ornaments, or prohibiting the use of them in prose: all he requires, is, that they be natural, adapted to the subject, and not wrought up with too much art. The measures are to be concealed as much as can be, yet still our diction must have them, otherwise it cannot bear the least resemblance to poetry: but if it abound too much in numbers, it will approach to verse, and lose its genuine character, and simplicity. The difference is obvious: where the numbers are exact and regular, composed according to the strict rules of art observed

\* *Lit. 3. Rhetor. cap. 3 et 8. p. 801 et 807. Tom. 3. Du-val.*  
 by

**Sect. 2.** by poets or musicians, so that the same feet are nicely preserved from beginning to end, and only varied when the true laws of harmony require; this is rightly called verse. Whereas that style, which adopts a looser and more irregular rythmus, observes no exact order, equality, or periodical return in its numbers, sometimes uses one kind of measures, sometimes another, tho' harmonious and musical, yet is still prose, and preserves its distinct character.

True writing consists in the imitation of nature.

6. By this time 'tis plain, that in our composition and choice of words, we are to follow nature as the best instructor; she has endowed us with a power of *imitation*, and made us capable of expressing our sentiments in the easiest and most affecting manner, by *images* taken from natural objects\*; the roar of a lion, the noise of a tempest, and the raging billows, are fit representations of violent motions, or angry passions; as on the other hand, a calm sea, a

\* *Vid. Aristot. cap. 4. de Poetica. p. 4. Tom. 4. Du-val.* where he shews how natural imitation is to men, how this power is implanted in us, appears early in children, and is not acquired by study or precepts. This is one of the main springs or causes which produces poetry. The grand critic proceeds to apply this to the rise of tragedy, comedy, and epic.

still

still air and serene sky, at once convey to us the idea of true ease and tranquillity of mind: hence 'tis obvious, that in describing the softer and more tender passions of love, pity, grief, such words as are smooth, and glide gently thro' the ear, are to be chosen; but in painting the violent emotions of anger, terror, jealousy, the strongest and most forcible epithets are to be used;

“ 'Tis not enough no harshness gives

“ offence,

“ The sound must seem an echo to the

“ sense.” &c.

MR. POPE.

Few are unacquainted with Homer; those, who have not in their earliest years been so happy as to drink at the fountain, may, or are at least presumed to have tasted it's purest streams, as they run in our British translation.—The Grecian always accommodates his diction to his subject: thus, in representing the impetuosity of a river breaking over its banks, and laying all around it waste, such sonorous words are used, as convey a most lively idea of the horrid scene.—The distress of the Hero oppressed with his armour, struggling with Xanthus; this moment supporting

ing

SECT. 2.



**Sect. 2.** ing himself, the next born down by the floods, is nobly expressed by the collision of syllables, change of measures, and reiterated force of words. When we read a battle in Homer, are we not instantly hurried into the midst of his battalions, hear the clangor of their arms, the shouts, the dying groans of the combatants, and become spectators of the dreadful havoc.—Our English bard succeeds well in his imitation of these various beautys; as he has also acted the part of a faithful and just critic to his author, collected what is most material out of the vast treasure of antient learning, and improved it by additional observations of his own: It would therefore be a vain attempt to say any thing new on this subject.

How the  
antients i-  
mitated  
Homer.

7. As Homer is the grand source whence all the Greek writers derive their chief excellencys; it will not, we hope, be unpleasant to consider the manner in which they copied after him.—We shall confine ourselves entirely to prose-authors, and those too of the first name; it would be endless to run thro' them all, and shew how the poets, particularly Sophocles and Euripides, formed themselves on him.



him.—It has been justly observed \* that Sect. 2. the *Iliad* and *Odyſſey* gave riſe to all the various kinds of compoſition, whether ſerious or diverting; the buffoonery of *Therſites* is a noted inſtance of the latter; and the deepeſt and moſt maſterly ſtrokes of tragedy occur in the tender and pathetic ſpeeches of *Andromache*, *Priam*, and *Hecuba*, on the fate of *Hector*.

One, who is no mean judge, gives us this encomium on *Homer*; † “ *Homer*,  
 “ ſays he, is undoubtedly the beſt of po-  
 “ ets, perhaps I may ſay of orators, and  
 “ writers of any kind: poetry is a juſt i-  
 “ mitation of every thing. He, who in the  
 “ ſtructure of his language, is beſt at imi-  
 “ tating the eloquence of an orator, ad-  
 “ dreſſing the people, and enchanting  
 “ them with his melody, who repreſents  
 “ every perſon, character and action, in  
 “ the livelyeſt manner, is the beſt poet.—  
 “ It is the proper buſineſs of orators to  
 “ ſpeak. He therefore, who alſo imitates  
 “ them beſt, who uſes ſuch language as  
 “ the beſt of them uſe, muſt be the moſt

\* *Ariſtot. Poet. cap. 4.* and *Lord Shaftsbury's Advice to an Author*, p. 196, and 253. 4th edit.

† *Hermogenes lib. 2. de Formis Orationis.*

E

excel-

Sect. 2. “ excellent of them all. Of consequence  
 “ Homer is the best poet, orator, writer,  
 “ in all the various forms of elocution. It  
 “ is Homer who excels all mankind, in  
 “ grandeur, vehemence, sweetness, and  
 “ accuracy of style; in what is the chief  
 “ ornament of poetry, an exact, lively,  
 “ and natural imitation; in his elocution,  
 “ his characters, his fables, and the variety  
 “ of his grand and elegant measures.”  
 Nay Plato himself, who excludes Homer  
 from his common-wealth, (in what sense  
 shall be immediately seen) yet forced by  
 truth, gives him an high encomium, and  
 owns \* “ that undoubtedly Homer is the  
 “ master and leader of all those who excel  
 “ in tragedy.”

## S E C T. III.

*Xenophon's style.—How he imitates Homer.*

Xenophon's  
style;

I. **A**MONG the imitators of Homer Xenophon is the first we shall mention. His diction is smooth, sweet and elegant, his words common, and proper to

\* *Plato Republ. 10. initio.*

the

the subject; his descriptions either of persons or actions, strong, lively, and interesting; his discourses, particularly those of Cyrus with his officers, facetious, entertaining, and useful in life; his morals easy and intelligible.—His sentiments are just and noble. In a word, his whole manner is pure, natural, and simple in the highest degree; and on this account he has been justly admired by men of fine taste in all ages. \*

Sect. 3.  
~~~~~

2. Xenophon often uses poetic ornaments; and in giving examples, the reader will excuse us if we quote the original: otherwile 'tis impossible to make them the subject of criticism.—From these it will be evident, how he adapts his style to the nature of the subject, and in what manner he borrows from Homer. Thus in the seventh book of the Cyropedia, near the beginning, where he relates the decisive battle betwixt Cyrus and the Assyrians; how gradually does our historian grow warm in his narration? The Egyptians are described as the most formidable of

is often poetic, and imitates Homer.

Warlike descriptions;

* 'Tis probable there was much ridiculous bombast used by the Poets of his age, which we see ridiculed by Aristophanes in his chorus. Xenophon seems carefully to have avoided this extreme, and endeavoured to banish so false a taste.

Sect. 3. the enemy's troops, and as doing most execution. In that quarter of the army, he says * “ *Ἦν δὲ πολὺς μὲν ἀνδρῶν φόρος, πολὺς δὲ κτύπος ὄπλων καὶ βελῶν παντοδαπῶν, πολλή δὲ βοή, τῶν μὲν ἀνακαλόντων ἀλλήλους, τῶν δὲ παρακελευομένων, τῶν δὲ θεὸς ἐπικαλυμένων.* --- There was a great slaughter of men, a great noise of clashing arms and darts, great cries of the combatants, some calling on others, some exhorting, some invoking the Gods.”—A little after, Cyrus's horse is wounded in the belly, and falls under him. With what alacrity and fierceness are his soldiers describ'd fighting to save his life! † *Εὐθύς γὰρ ἀνεβόησάν τε πάντες, καὶ προσπεσόντες ἐμάχοντο, ἐώθεν, ἐώθεντο, ἐπαίον, ἐπαίοντο; καταπηδήσας δὲ τις ἀπὸ τῆ ἵππου τῶν τῷ Κύρῳ ὑπηρετῶν.* &c. That moment they all raised a shout, and made a furious assault; they drove, and were driven; gave wounds and received wounds; a servant of Cyrus leaping from his horse, &c.

The Reader is here carried into the

* *Cyropaedia lib. 7. pag. 487. Edit. Tom. Huetcheson. Oxon. 1727. in 4to.* † *Ibid. pag. 488.*

midst

midst of the battle, the short abrupt sentences are wonderfully expressive of the general confusion and hurry; one almost imagines he sees Cyrus's servant jumping down, the words are so much adapted to the very act itself.—Many parallel places might be brought out of the battles in the Iliad; here is one or two,

Σύν ῥ' ἔβαλον ῥίπους, σὺν δ' ἔγχεα, καὶ μένῃ
ἀνδρῶν.

----πολὺς δ' ὀρυμαγδὸς ὀρώρει
ἔνθα δ' αἰμ' ὀκτωγή τε, καὶ εὐχολὴ πέλεν ἀν-
δρῶν

ὀλλύντων καὶ ὀλλυμένων.

ILIAD. iv. 447.

ἄσβεστος δὲ βοή γέμετ' ---

IL. xi. 50.

*Now shield with shield with helmet helmets
clos'd*

*To armour armour, lance to lance oppos'd.
Victors and vanquish'd join promiscuous crys,
And shrilling shouts and dying groans arise:
The sounding darts.—*

MR. POPE.

* It is almost needless to inform the reader that I constantly use Mr. Pope's translation of Homer, when I give it in verse.

Xenophon

Sect. 3. Xenophon in the expedition of Cyrus the younger, where he himself was the chief actor, seems to be more heated by the subject, than in any other of his works; the noble behaviour of the Greeks under his conduct has fired his imagination, and made him profuse in his ornaments. It would be endless to mention all the beautys in this celebrated piece; we shall take notice only of a few.—In the first book, chap. 8. giving an account of the approach of the enemy's army, *viz.* the Persians commanded by Tissaphernes, and after having told how Cyrus's soldiers were arm'd, he adds, * “ Καὶ ἤδη τε ἦν μέσον
 “ ἡμέρας, καὶ ἔπω καταφανείς ἦσαν οἱ πολέμοι.
 “ οἱ. ἡνίκα δὲ δέιλη ἐγένετο, ἐφάνη κονιορτος,
 “ ὥσπερ νεφέλη λευκή, χρόνῳ δὲ συχνῶ ὕστερον
 “ ὥσπερ μελανία τις ἐν τῷ πεδίῳ ἐπιπτο
 “ λύ. ὅτε δὲ ἐγγύτερον ἐγίγοντο, τάχα δὴ καὶ
 “ χαλκός τις ἤσραπτε. &c.— “ It was
 “ now mid-day, and the enemy did not
 “ yet appear; but as the evening ap-
 “ proached, the dust was seen like a white
 “ cloud; some time after, a thick darkness,

* *Expeditio Cyri* pag. 77, 78. Edit. Thom. Huetchesen, Oxon. 1735. 4to.

“ as

“ as it were covered the ground; when Sect. 3.
 “ they came nearer, on a sudden the blaze
 “ of their arms struck us.”—This is represented with abundance of imagery: broad day-light succeeded by the shades of the evening, the horror of which is encreased by the approach of a numerous army, and the gleam of their armour; the periods move slowly, which is well judged, when the distance of time betwixt the appearance of the different objects was considerable. Various are the *similes* in Homer, from which Xenophon seems to borrow here, “ the darkness of troops is compared
 “ in the Iliad to the gathering of clouds;
 “ the dust they raise, to a thick mist on the
 “ top of the mountains; Ajax’s close battalions to a cloud dark as pitch travelling over the ocean.

Εὖτ’ ὄρεος κορυφῇσι νότος κατέχευεν ὁμί-
 χλην---

ὥς ἄρα τῶν ὑπὸ πρὸς κόνιαλος ὄρνυτ’
 ἀελλῆς

ἐρχομένων.---

ILIAD iii. 13.

---εἶδεν νέφος ἀπὸ βόλος ἀνῆρ

---μελάντερον ἢ ὕτε πῶσα.

ILIAD iv. 277.

The

Sect. 3. The shining of the armour occurs in a thousand lines,

---ὄσπερ ὃ ἄμερδεν
αὐγὴ χαλκίῃ,---

ILIAD iii. 341.

A little after this, how sublime is the description of the Grecians singing the Pæan, and rushing to battle, * “ Ὡς δὲ πο-
“ ρευομένων ἐξεκύμανέ τι τῆς φάλαγγος, τὸ
“ ἐπιλειπόμενον ἤρξατο δρόμῳ θεῖν, καὶ ἅμα
“ ἐφθέγγαντο πάντες, οἷον πὲρ τῷ ἐνυαλίῳ
“ ἐλελίτῃσι.—As they went on, when
“ any part of the phalanx by their quick
“ advance outstrip’d the rest, making the
“ line swell out like a billow, those left be-
“ hind fell a running; at the same time an
“ universal shout was hear’d, such as is
“ made in the exclamations to Mars.”

Description
of rocks
falling;

And in the second chapter of the fourth book, the great distress of the Grecian army, marching thro’ wild and rugged mountains, is finely painted. Xenophon, who led up the rear himself, the station of greatest danger and honour, is attacked by the Barbarians, from an ambuscade, amidst rocks and dreadful precipices; to in-

* *Ibid.* pag. 83, 84.

tercept

tercept his journey, they poured down Sect. 3.
 volleys of stones upon his men. † “ Τῇνι-
 “ καῦτα ἐκυλίνδαν οἱ βάρβαροι ὀλοτρόχως
 “ ἀμαξιαίως, καὶ μείζως καὶ ἐλάττως λίθους, οἱ
 “ φερόμενοι παίοντες πρὸς τὰς πέτρους διес-
 “ φενδονῶντο.—Then the Barbarians rol-
 “ led down on us large fragments of rock,
 “ sufficient each to load a waggon, and
 “ stones greater and smaller, which dash-
 “ ing on the crags, and rebounding from
 “ them, as out of a sling.”—Is not the lan-
 guage here expressive, in its sound, of the
 thing describ’d? Does not one see the dan-
 ger the Greeks are in, and the huge stones
 tumbling amongst them?—An instance of
 the like nature, where the words are ad-
 apted to the action, occurs in the end
 of the same book; the army is now arri-
 ved at Trapezuntium, taking their diver-
 sion; Games of all kinds, and horse-races
 are appointed. These Xenophon chuses al-
 so to describe, as an ornament to his work,
 in imitation of the Iliad. The ground mar-
 ked out for the race was a descent down-
 wards to the sea; after running over this,
 the racers were again to ascend to an altar.

Of horses
running.

† *Ibid.* pag. 273, 274.

Sect. 3. * “ Καὶ ἔδει αὐτὰς κατὰ τὴ πρᾶν ἑλάσαν-
 τας.—*Εἶς.*—κὴ κάτω μὲν οἱ πολλοὶ ἐκυλιν-
 “ δυντο, ἄνω δὲ πρὸς τὸ ἰσχυρῶς ὄρθιον μόλις
 “ βᾶδην ἐπορεύοντο οἱ ἵπποι.—“ Great num-
 “ bers of them tumbled down; but in com-
 “ ing up the steep ascent the horses step’d
 “ on slowly and with difficulty.—” The
 beauty of this passage must be obvious to
 every ear. The measures in the two first
 sentences are quick, to represent the faci-
 lity and rapidity of the motion; those in
 the last, slow and heavy, and pronounced
 with difficulty.

The second of those passages has allu-
 sion to that one of Homer, where the furi-
 ous descent of Hector is compared to the
 fragment of a rock beat down by a tor-
 rent from the top of a mountain.

---ὀλοοίτηρ ὅχος ὡς ἀπὸ πέτρης
 ὑψιτ’ ἀναθρώσκων πέτεται---
 ---ὁ δ’ ἀσφαλέως θεῖει ἔμπεδον,---
 ---τοτε δ’ ἔτι κυλινδεται.---

ILIAD. xiii. 137.

One is at a loss to say, whether the ἀνα-
 θρώσκων πέτεται in the poet, or the διεσφεν-
 δονῶντο παίοντες, in the historian, are the

* *Ibid.* pag. 252.

happi-

happiest expressions; both of them are images of the violent boundings of the stones: but Xenophon has judiciously made choice of * a word, not as I remember in all the Iliad, which characterizes them, as the weapons of an enemy thrown as it were out of slings: this idea the poet was under no necessity of conveying.—The third passage has likewise a reference to those noted lines in the Odyssey, the beauty of which have been celebrated by Mr. Addison, and, before him, by Dion. Halicarnasseus, “ where Sisyphus is heaving up a stone against a mountain, in spondees, and after all his impotent labour, it trundles down in dactyles.”

ἢ μὲν Σίσυφὸν εἰσεῖδον,---

λαῶν βαρύνοντα πελώριον ἀμφοτερόσιν.

λαῶν ἄνω ὤθεσκε ποτὶ λοφόν.---

αὐτίς, ἔπειτα πέδονδε κυλίνδετο λαῶς ἀναδής.

ODYS. xi. 597.

3. All these are so many instances where

* διεσφενδωνίω. This image he has probably remembered from the following passage of Euripides, where he describes the limbs of Capaneus tumbling from the scaling-ladder,

————— ἐκ δὲ κλιμάκων

ἑσφενδοῦντο χωρὶς ἀλλήλων μέλη.

PHOENISSAE xi. 90.

F 2

warlike

Sect. 3. warlike and violent acts are described; let us proceed to take notice how this author conforms his style to the softer feelings of joy, and the pangs of grief.—Thus how strongly does he represent the transports of the whole Grecian army, on their first discovery of the sea, from mount *Teches*; (Book 4. chap. 7.)——a great shout was raised on the sight of so welcome an object; Xenophon alarmed, mounts a horse, and rides up with some other officers to enquire into the cause of this tumultuous noise; * “*καὶ τάχα δὴ ἀκούουσι βοῶντων τῶν στρατιωτῶν, θάλαττα, θάλαττα, καὶ παρρηγυῶντων.*” And immediately they “hear the soldiers crying, the sea, the sea;” and congratulating one another.” The very words here re-echo the crys of the soldiers.

Again, when, in the beginning of the fifth book, they were deliberating whether to pursue the remainder of their way by sea or by land; what a lively picture does Antileon draw of their former labours and sufferings; † “*Εγὼ μὲν, ἀπείρηκα ἤδη συσκευαζόμενος, καὶ βαδίζων, καὶ τρέ-*

* *Ibid.* pag. 338.

† *Ibid.* pag. 353, 364.

χων,

“ χων, καὶ τὰ ὄπλα φέρων, καὶ ἐν τάξει ἰών, καὶ Sect. 3.
 “ φυλακὰς φυλάττων, καὶ μαχόμενος;—ἐπι-
 “ θυμῷ δὲ ἤδη--πλεῖν τὸ λοιπὸν, καὶ ἐκταθεῖς,
 “ ὥσπερ Ὀδυσσεύς, καθεύδων ἀφικέσθαι εἰς
 “ τὴν Ἑλλάδα. “ For my part, I am so fa-
 “ tigated with gathering my baggage, with
 “ travelling, with running, with carrying
 “ my arms, with marching in the rank,
 “ with keeping watch, with fighting, that
 “ I now earnestly desire to sail out the
 “ rest of the way, and, like Ulysses stretch-
 “ ed at ease, arrive in Greece asleep.—”

Here the periods run slowly, that the reader may dwell on them, make a pause at each, and recount them all; and not think lightly of these toils and fatigues, but attend carefully to their number and severity: the mind being thus impressed, how agreeably does the sweet repose of Ulysses, describ'd so softly, come in to its relief? Who after this can hesitate which of the ways to take?—In another view, it is also *poetic*; had these words come directly from the pen of the historian, they had been less interesting: Xenophon imitates the beauty of epic poetry, and by this speech gives us a lively idea of the toils and hardships

Sect. 3. ships his army had sustain'd.—If we compare this passage with that in the *Odyssæy*, when Ulysses is set a-shore on Ithaca by the Phæacians, we shall find a considerable similitude; “ the hero lies at ease, “ sweet sleep seals his eye-lids, the ship “ sails swift along, carrying a man who “ resembled the Gods in wisdom, whose “ pains, anxietys, toils, dangers in war, “ perils at sea had been so many and so “ great, he lies fast asleep on his native “ soil, till Minerva awakes him.

Καὶ τῷ νηδυμος ὕπνος ἐπὶ βλεφάροισιν ἐ-
πιπτε---

ἄνδρα φέρουσα θεοῖς ἐναλίγκια μηδὲ ἔχοντα
ὅς πρὶν μὲν μάλα πολλὰ πάθ' ἄλγεα ὦν κα-
τα θυμὸν

ἄνδρων τε πτολέμους ἀλεγεινά τε κύματα
πέτρων·

δὴ τότε γ' ἀτρεμας εὐδε, λελασμένος ὅσ' ἐ-
πεπόνθει;


ODYSSEY. xiii. 92.

εὐδων ἐν γαίῃ πατρώῃ·---

ODYSSEY. xiii. 188.

Of pity and
terror.

The same author is very successful in raising our pity. Thus in the entry of the third book of the same work, after four

four of the principal officers had been Sect. 3.
killed by the treachery of Tissaphernes, 
the army becomes destitute of leaders,
in the heart of the enemy's country, at
a distance from all friends, impassable
mountains and rivers betwixt them and
Greece. How beautifully does he paint
their hopeless condition! * “ Ταῦτα ἐν-
“ νέμενοι, καὶ ἀθυμῶς ἔχοντες, ὀλίγοι μὲν
“ αὐτῶν εἰς τὴν ἐσπέραν εἴτε ἐγεύσαντο,
“ ὀλίγοι δὲ πυρὰν ἔκαυσαν, ἐπὶ δὲ τὰ ὄπλα
“ πολλοὶ οὐκ ἦλθον ταύτῃ τῇ νυκτὶ, ἀνεπαύ-
“ ετο δὲ ὅπως ἐτύγχανε ἕκαστος, ὃ δυνάμε-
“ νοι καθευθεῖν ὑπο λύπης, καὶ ποθὲ πατρι-
“ ᾶν, γονέων, γυναικῶν, παιδῶν, &c. “ Re-
“ flections on these circumstances made
“ them quite heartless. Few tasted meat
“ that night. Few kindled fires. Many ne-
“ glected the duty of the camp. Every
“ man threw himself down on the place
“ he was in, unable to sleep for grief and
“ regret at the loss of their country, pa-
“ rents, wives, children.—” The perplexity of Agamemnon, after the defeat of the Grecians in the ninth and tenth Iliad, has a good deal of likeness to this, and is

* *Ibid.* pag. 184.

de-

described pretty much in the same manner.

How moving, and affectionate is the speech made by *Gobrias* to *Cyrus* in the fourth book of the *Cyropedia*, near the end; declaring how barbarously the Assyrian prince had slain his son (who was to have been married to the princess) for no other reason, but because the young man had killed first a boar and then a lion, at both which the prince had thrown his javelin in vain. “† Ος γὰρ ἦν μοι μόνος, καλός, ὡς δεσποία καὶ ἀγαθός, καὶ ἐμὲ φιλῶν καὶ τιμῶν, ὥσπερ ἂν εὐδαίμονα πατέρα παῖς τιμῶν τιθείη, τῷτον ὁ νυνὶ βασιλεὺς ἔστος ὧς.—παίσας εἰς τὰ σέρνα, τὸν μόνον μοι καὶ φίλον παῖδα ἀφείλετο τὴν ψυχὴν, καὶ γὼ μὲν, ὁ δὲ τάλας, νεκρὸν ἂντὶ νυμφίῳ ἐκομισάμην, καὶ ἔθαψα, τηλικῷτος ὢν, ἄρτι γε νεοάσκοντα τὸν ἄριστον παῖδα, τὸν ἀγαπητόν, ὧς.—“ My only son, O *Cyrus*! beautiful and virtuous, who loved and honoured me with such a filial respect and tenderness as makes a father happy:—This son, the present king deprived of life, plunging a spear into the

† *Cyropædia*. pag. 307, 308, 309. Edit. Hatch. 4to.

bosom

“ bosom of my dear and only child, and I, Sect. 3.
 “ unhappy man! carried home a dead bo-
 “ dy instead of a bridegroom; and at this
 “ age, buried this excellent and darling
 “ son murdered in the bloom of life.”—

How melting is this story, told in such a warm, pathetic way? not a harsh syllable occurs, but all the numbers are mournful and melodious.

To give only one instance more; * De- of a horse.
 metrius Phalereus, no contemptible critic, was sensible how much Xenophon abounded in poetic ornaments, and praises him for his cautious way of bringing them in, with an ὥσπερ (as it were) and then gives this example; ὥσπερ ἵππος λυθείς, δια πεδίς, γαυριῶν ἢ ἀπολακιζών·---“ Like
 “ a horse running at liberty thro’ the fields
 “ bounding and exulting.”—It must be evident at first sight, how much this sentence has of the spirit of that comparison, between a wanton horse broke loose, and Paris quitting his apartment,

ὥς δ’ ὅτε τις στατὸς ἵππος---

δεσμὸν ἀπορρήξας θειεῖ πεδίῳ κροάνων,
 κυδιόων*---

ILIAD. vi. 506.

* Sect. 90. Edit. Glasg. 1743.

Sect. .4 Many more quotations might be brought
 ~~~~~ to prove how largely this author has  
 drawn from Homer: but lest I be too tedious, I forbear.

## S E C T. IV.

*Style of Herodot.—he also imitates Homer.*

Herodot's  
style;

WE shall next consider *Herodot.*—He  
 studys the propriety of speech,  
 more than the figures or tropes of it; not  
 that he is altogether destitute of these, on  
 the contrary, he introduces them in an easy,  
 natural way, and thereby greatly adorns  
 his language. In the choice of words,  
 and structure of periods, he is simple and  
 unaffected: yet, by his elegant and well  
 chosen metaphors, his diction approaches  
 often to poetry. His manner is persuasive,  
 pleasant, and instructing; his composition  
 uniform, and beautiful; no writer  
 seems to have more exactly founded the  
 depth of his own genius. Hence that easy,  
 calm, steady pace, never deviating, nor  
 soaring too high. You will not find in him  
 any irregular sallies of wit, any turgid unnatural  
 swell of style, no towering flight  
 of

of imagination. In his sentiments, if he rises, it is gradually, and no higher than the subject will bear, never in danger of any sudden fall, but descends with the same order and tranquillity, with which he rose: like a western gale, brisk and constant, but never loud.

\* As to the manner, in which Herodot introduces the beautys of poetry, it is agreed on all hands, that he is a great imitator of Homer. One, who is well acquainted with both, will find the expressions, figures, and sentiments of the poet, freely borrowed by the historian, and gracefully interwoven with his own. These foreign

is also poetic, and imitates Homer.

\* A critic already mentioned (*Hermogenes lib. 2. de form. orat.*) says of Herodot " that he has mixed sweetness with purity and " perspicuity of diction; his stories are pleasant, and he often uses " a poetic style; he is noble in his sentiment, accurate, pleasant, " and grand in his composition; the numbers both in the middle " and end of his periods are of the best kind, and such as have " weight and dignity, as the dactyl, anapest, and spondee; he " succeeds well, if ever man did, in describing manners and characters in the most beautiful poetic way: for these reasons, he " has a great deal of sublimity, especially in the discourses of " Xerxes and Artabazus on human affairs."—A strong authority this to prove the truth of what we advanced in the two first sections. Cicero, in his orator sect 55. and 65. seems not to have such an high opinion of Herodot's numbers: but all he means, is, that this historian did not succeed so well in polishing his periods, as the writers who came after him, such as Isocrates, &c.—But Quintilian, in *Instit. lib. 9. sect. 1. cap. 4.* says, *In Herodoto verum cum omnia leniter suavit tum ipsa διαλεκτος habet eam jucunditatem, ut latentes etiam numeros complectatur.*

Sect. 4. ornaments, thus naturalized, are like a piece of rich embroidery, deeply wrought into a cloath; you cannot craze the one, without cutting the other: whereas in Xenophon they hang more loosely, as so many rich jewels adorning a graceful person. Let it be remembred however, when 'tis said, Herodot imitates Homer, we don't mean that one is to expect in him the same bold images, lively figures, and grandeur of style, as in the poet; it is Plato alone, who ventures an emulation here.—the historian confines himself chiefly to the purity and simplicity, and the more accessible beautys of this grand original, in whom, as we said, all the various graces of human language center.

Military  
descripti-  
ons,

2. We shall subjoin a few instances of the poetic style in Herodot; and first those relating to *war* and military prowess. In the beginning of the seventh book, the speech of Xerxes in council, is very much animated, and spoke in the proud, lofty tone of an arbitrary prince, who looks on mankind as born his slaves, and commands his vassals to revenge the insults of the Athenians, who had dared to defeat the predecessor of so grand a monarch.

Eya

\* Εγὼ δὲ ὑπὲρ τε ἐκείνης, καὶ τῶν ἄλλων Sect. 4.  
 Περσέων, ἃ πρότερον παυσομαί ἢ ἔλω τε καὶ  
 πυρώσω τὰς Ἀθήνας.---τῶν μὲν τοι ἕνεκα  
 ἀνάσσειν ἐπ' αὐτὰς σφραλεύεσθαι.---γῆν τε  
 τὴν περσίδα ἀποδέξομεν τῷ διὸς αὐτὲρ ὀμ-  
 ρέσαν· ἃ γὰρ δὴ χώραν γε ἔδεμίνην καλῶ-  
 ῖναι ὁ ἥλιος ὀμῶν ἐξασαν τῇ ἡμέτερῃ. &c.—“For  
 “ the sake of Darius and the other Per-  
 “ sians, I will never cease till I take and  
 “ burn Athens.—For these reasons, I am  
 “ provoked to make war against them.—  
 “ Thus will we extend the Persian em-  
 “ pire till it have no confine but the sky;  
 “ the sun shall see no land adjacent to our  
 “ dominions. I will traverse all Europe,  
 “ and reduce the whole earth under your  
 “ sway.”—This whole period is made  
 up of the numbers, which Hermogenes\*  
 ascribes to Herodot; there is also a simili-  
 tude in the sentiments; don't we perceive  
 the same spirit, in the first part of the sen-  
 tence, that Homer attributes to Hector,  
 when calling on his soldiers to burn the  
 Grecian ships?

---τρωσὶν δ' ἐκέλευεν,

ὅσισι περσέων,---

ILIAD. XV. 718.

\* Pag. 382, Edit. Gronov. Lugd. Batav. 1715. † Vid. Note p. 37.

What

**Sect. 4.** What follows sufficiently expresses the vanity of this monarch, aspiring to universal dominion; the style is grand, without any thing of the false swell or bombast.

Again, (at the end of the seventh book) in the famous battle of Thermopylae, where the Spartans make such a glorious stand for the liberty of Greece, but are at last betrayed by Epialtes, who discovered to the king a by-path, by which they might be easily attacked; in how just and noble a manner is this described? † οἱ δὲ ἀμφὶ Ἐπιάλτεια, κατέβαινον τὸ ἕρος κατὰ τάχος·---ὅπισθε γὰρ οἱ ἡγεμόνες τῶν τελέων, ἔχοντες μάστιγας, ἐρράπιζον πάντῃς ἀνδρα, αἰεὶ εἰς τὸ πρόσσω ἐποτρύνοντες. πολλοὶ μὲν δὴ ἐσέπιπτον αὐτέων εἰς τὴν θάλασσαν, καὶ διεφθέροντο· πολλῶ δ' ἔτι πλεῖνες κατεπαλέοντο ζωὴ ὑπ' ἀλλήλων·---ἀπεδείκνυντο ῥάμης ὅσον ἔχον μέγεθος ἐς τὰς βαρβάρους·---“ Those  
 “ with Epialtes descended swiftly down  
 “ the mountain:—the commanders of  
 “ each battalion, with whips in their  
 “ hands, lash'd up the men, and drove  
 “ them forward: many of them fell head-  
 “ long into the sea, and perished: many

† Pag. 452. 454. *Ejus. edit.*

“ more

“ more were trampled down alive by one Sect. 4.  
 “ another.—The Spartans made the  
 “ barbarians feel what immense strength  
 “ they were masters of.”—Again, in the  
 battle of Platea (near the middle of the  
 ninth book) what wonders do the Athe-  
 nians perform! The Persians had pos-  
 sessed themselves of a wooden wall and  
 turrets, from which the Lacedemonians  
 could not drive them: but the Athenians  
 coming up, soon beat them off, by their  
 invincible bravery and conduct. \* *οἱ δὲ βάρ-  
 βαροι, οὐδὲν ἔτι σῆφος ἐποίησαντο, πεσόντες τῷ  
 τείχεος, ἢ ἔτις αὐλέων ἀλκῆς ἐμέμνητο ἀλύκα-  
 λαζόν τε οἷα ἐν ὀλίγῳ χρόνῳ πεφοβημένοι τε  
 καὶ πολλὰι μυριάδες κατειλημμένοι ἀνθρώπων.*  
 “ the barbarians no longer kept together  
 “ in any order, after the wall fell; none  
 “ of them thought of resisting; but gave  
 “ themselves up for lost, being quite dis-  
 “ pirited at the sudden change, by which  
 “ many myriads of men were struck with  
 “ fear, and in the power of their enemys.”  
 In both these passages the language is ex-  
 pressive of the things described; one al-  
 most sees the officers lashing their men,

\* Pag. 335. *ad finem.*

and

**Sect. 4.** and pushing them on, while they tumble into the sea, or are trode down. In the second passage, the dread and confusion of the enemy is as strongly painted.—All this has a near resemblance to several places in Homer; as where Hector runs thro' the ranks, exhorting them to fight and summon up their courage; and to Agamemnon's terror and despondency when Achilles refus'd his offers.

---καὶ ἄσφαλὸν ὥχεται πάντῃ

ὁτρύνων μαχέσασθαι.

ἄνδρες ἔς ἐ, φίλοι, μνήσασθε δὲ Θέριδος ἀλκῆς.

ILIAD VI. 112.

ὕδ' ἐ μοι ἦτορ

ἔμπεδον, ἀλλ' ἀλαλύκνημαι.---

IL. X. 94.

the most expressive words are the same in both.

3. Many other examples might be given of military actions; but we shall proceed to *descriptions* of inanimate objects.—Thus (about the middle of the first book) Croesus being defeated, is condemned by Cyrus to be burnt, and the funeral-pile erected: but when Croesus relates what Solon had said to him, Cyrus is touched with compassion, revokes the sentence, and



and orders the pile to be removed: however it could not be extinguish'd, till Croesus prayed to Apollo, who heard him, and sent a violent shower of rain. \* ἐκ δὲ αἰθρίης τε καὶ νηνεμίας συνδραμέειν ἑξαπίνης νέφεα, καὶ χειμῶνά τε καταρράγῃηναι, καὶ ὕσαι ὕδαλι λαβροδάτω.—“ from a clear and serene sky, the clouds on a sudden ran together, and burst down in a large and violent shower of rain.”—Here again, any one of a tolerable ear will easily perceive the poetic melody; the sudden rush of the rain is intirely in the spirit of the Iliad,

Seet. 4.

Description of a shower.

ἐλθόντ' ἑξαπίνης, ὅτ' ἐπιβρίση διὸς ὄμβρος.

ILIAD V. 91.

---ὅτε λαβρότατον χεεὶ ὕδωρ

Ζεὺς.

xvi. 385.

Near the end of the same first book, Cyrus in his way to Babylon, attempts to pass the river Gyndes; with how much rapidity does it tumble over the first horse who enters. † ἐνθαῦτα οἱ τῶν τις ἱρῶν ἵππων, ὑπὸ ὕβριος ἑσθλὰς ἐς τὸν ποταμὸν, διαβαίνειν ἐπειράτο; ὁ δὲ μιν συμψήσας, ὑποβρύχιον οἰχώκεε φέρων.—“ One of the sacred horses

Of a river.

\* Pag. 36. Ibid.

† Pag. 76. Ibid.

H

“ jumped

Sect. 4. “ jumped wantonly into the river, and  
 “ tried to pass; but it whirl’d him round,  
 “ and hurried him, under water, down  
 “ the stream.—Don’t these words call to  
 our mind the battle of Achilles with the  
 river Xanthus?


---Α’χιλλεύς---ἐνθορε μέσσω  
 κρημνῷ ἀπαΐζας, ὁ δὲ ἐπέσσυτο, &c.

Of an e-  
 clipse.

ILIAD xxi. 234.

How beautiful is Herodotus’s description  
 of an eclipse, not far from the beginning  
 of the seventh book. Xerxes having en-  
 deavoured to bring the ocean under his  
 discipline, by lashing it for disobedience,  
 throws a bridge over the Hellespont, and  
 marches forward with his army to Aby-  
 dus: when suddenly, \* ὠρμημένω δὲ οἱ ὁ  
 ἥλιος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔδρην, ἀφανὴς  
 ἦν, οὗτ’ ἐπὶ νεφέων ἐόντων, αἰθρίης τε τὰ μά-  
 λιστα. ἀντὶ ἡμέρης τε νύξ’ ἐγενέσθη.—“ As he  
 “ was advancing, the sun left its seat in  
 “ the heavens, and disappeared, when  
 “ there were no clouds, but on the con-  
 “ trary a very clear sky; instead of day, it  
 “ was night.” Every one must be sensible  
 of the harmonious numbers in this peri-

\* Pag. 395. *Ibid.*

od. I make no doubt he had in his eye the Sect. 4.  
fine image, in Homer, of the darkness   
spread over the body of Patroclus, where

*In one thick darkness all the fight was lost  
The sun, the moon and all the ethereal host  
Seem'd as extinct; day ravish'd from their*

*eyes  
And all heaven's splendors blotted from  
the skies;—* POPE,

---ὅδε κε φαίης

οὔτε ποτ' ἥλιον σόον ἐμμεναι, ὅτε σελήνην  
ἥρι γὰρ καλέχοντο---

---νεφος δ' ἔφαινετο. ---

ILIAD xvii. 366—372.

In the next place, if we attend to Herodotus's descriptions of the internal passions, and their visible effects, we will find he paints them in a strong and masterly manner; his strokes are not long or tedious, but lively and well-touched: Thus, about the middle of the third book, after the *Magi* were killed, and the Nobles debating on the form of government to be established, various opinions were given. Otanes, who was for a democracy, extolled it, as most favourable to liberty; how does he expose the insolent *pride* of a tyrant, and his *envy* against all good men!

Of the passions; as,

H 2

Being

Sect. 4. *Being possessed by these two, says he, a tyrant is full of all kind of evil and malice.*

of pride and  
envy:

And then adds, \* τὰ μὲν γὰρ ὕβρει κεκορμημένος, ἔρδει πολλά καὶ ἀτάσθαλα· τὰ δὲ φθόνῳ.—“ He commits many horrid actions, sometimes from being swol’n with pride, sometimes with envy.”—On the other hand, Megabyzus, who was for an oligarchy, is as happy in representing the outrageous fury and licentiousness of the ungovernable mob; It is ignorant, says he, and unintelligent, † ὥθῃ τε ἐμπεσὼν τὰ πρήγματα ἀνευ νόου, χεῖμαρρῶ πτολαμῶ ἵκελος. “ Rushes headlong upon affairs, without understanding, being like a winter torrent.” How expressive are these words of the madness of the populace? both sentences are also in the language of Homer, πολλὰ δ’ ἀτάσθαλ’ ἔρεξα, βίη καὶ καρτεῖ εἶκων.

ODYS. XVIII. 138.

and

ὥς δ’ ὅτε χεῖμαρρῶι πτολαμοῖ---

ILIAD IV. 452.

Various are the noble sentiments to be met with in Herodotus, expressed in a sublime poetic manner; near the beginning of the seventh book, it is deliberated in

\* Pag. 192. *Ibid.*

† Pag. 103. *Ibid.*

council,

council, whether Xerxes should go into Sect. 4.  
a war with Greece; those who were for  
pleasing the king declared for it; Artaba-  
nus the king's uncle opposes it strongly,  
entreats Xerxes to act with mature deli-  
beration, and not trust to his immense  
power. \* Ορᾶς ὡς τὰ ὑπερέχοντα ζῶα κε-  
ραυνοῖ ὁ Θεὸς, οὐδὲ εἴ φανιάζονται. τὰ δὲ  
σμικρὰ, οὐδὲ μιν κνίξει. ὁρᾶς δὲ ὡς ἐς οἰκή-  
ματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα  
ἐπισκῆπτει βέλεα· φιλεῖ γὰρ ὁ Θεὸς τὰ  
ὑπερέχοντα πάντα κολῆειν.—“ You see  
“ how God directs his thunders against  
“ the largest animals, and suffers them  
“ not to exult in their strength; but the  
“ small he passes by. You see how he al-  
“ ways hurls these bolts against the state-  
“ liest buildings and the tallest trees. For  
“ God loves to humble the exalted!—”  
With what a divine enthusiasm is this  
said!—It is a close imitation of Pindar,  
where the poet says; “ God directs all e-  
“ vents according to his will: God, who  
“ seizes the towering eagle in his flight,  
“ outruns the marined dolphin, overthrows  
“ proud mortals, and bestows a never-

\* Pag. 385. Ibid.

fading

Sect. 4. "fading glory on the humble."—and in another place, "His burning thunder-bolt is wing'd with death."

Θεὸς ἅπαν ἐπὶ ἐλπίδες--

σι τέκμαρ ἀνύεται.

Θεὸς ὃ καὶ πλεόρετ' αἰ-

εῖδον κίχῃ, καὶ θαλασσαι-

ον παραμείβεται

δελφῖνα, καὶ ὑψιφρόνων τιν' ἔκαμψεν

βρωῶν; ἑτέροισι δὲ

κύδος ἀγήραον παρέδοκ'---

ΠΥΘΙΑ II. 96.

---αἰθῶν δὲ κεραυ-

νὸς ἐνέσκηψε μόρον.---

ΠΥΘΙΑ III. 105.

Horace also uses the same thought,

—*valet ima summis*

*Mutare, et insignem attenuat Deus,*

*Obscura promens:—*

—*hic posuisse gaudet.*

A little after this, in the same seventh book, Artabanus, in another conference with the king, tells him he was endowed with prudence, and a capacity of judging well for himself, but was led astray by the conversation of wicked men; \* Κα-

\* Pag. 388. *Ibid.*

τάπερ

τάπερ τὴν πάντων χρησιμωτάτην ἀνθρώποισι Sect. 4  
θάλασσαν, πνεύματα φασὶ ἀνέμων ἐμπί-  
πτοντα, ὃ περιόρᾳν φύσει τῇ ἐωυτῆς χρῆσθαι.

“ Just as they say, the breath of the winds  
“ falling on the sea, the most useful of all  
“ things to mankind, hinders it from en-  
“ joying it’s own natural state.”—Can  
there be a better image, to express how  
much one’s own wisdom and judgment,  
the calmest and best qualitys, are distract-  
ed by the violent passions of others. Ho-  
mer has led the way to this thought, by  
taking a *simile* from the sea, to describe the  
inward feelings of the mind, and by com-  
paring that element, agitated by different  
winds, to an army in doubt and confusi-  
on.

Lastly, How noble is the answer made  
by the Athenians, at the end of the eighth  
book, to Alexander the Macedonian, who  
had been sent by Mardonius to prevail  
on them to enter into a league with the  
Persians; \* Νῦν τε ἀπάγγελε Μαρδονίῳ,  
ὥς Ἀθηναῖοι λέγῃσι, ἔς’ ἃν ὁ ἥλιος τὸν αὐτὸν  
ὁδὸν ἴη τῇ πέρ κ’ νῦν ἐρχέσθαι, μήποτε ὁμολο-  
γήσειν ἡμέας Ξέρξῃ. —“ Go tell Mardo-

\* Pag. 307. Edit. Gronov.

“ nius

Sect. 5. “ nius, thus say the Athenians: as long the  
 “ sun shall keep the same course he runs  
 “ at present, we will never agree with  
 “ Xerxes.”—I don’t know any passage,  
 even in Demosthenes, where the high spi-  
 rit of true liberty is more sublimely repre-  
 sented.—I might also shew, how well  
 this historian adapts his words to the sub-  
 ject, when describing grief. But I am a-  
 fraid, I have already been but too prolix.

## S E C T. V.

*Thucydide’s style—imitates the Pindaric manner.*

Thucy-  
 des’ style;

THUCYDIDE has some beautys  
 of diction peculiar to himself: He  
 affects a grandeur of style, and often ob-  
 tains it, tho’, as I imagine, not always to  
 that high degree he intended. He designs  
 that his words should be both sublime and  
 becoming; and sometimes they are so:  
 but they are also frequently rough, un-  
 polished and ranged in an unnatural man-  
 ner. This makes him often obscure, and  
 confused, in the structure of his periods.  
 He is accurate, and elaborate in his orna-  
 ments; and, by an anxious endeavour to  
 render



render them also grand and magnificent, Sect. 5.  
 he falls again into an excess of novelty, in  
 his composition, by which he is still fur-  
 ther involved in perplexity and darkness.  
 However, the justness and dignity of his  
 sentiments, when one comes, after repea-  
 ted perusals to understand them, general-  
 ly reward the pains we take in the disco-  
 very.—His style is concise, abrupt, and  
 too often, at first sight, unintelligible; he  
 is also too dry and stiff in narrating facts,  
 tho' sometimes, a certain purity and bright-  
 ness will break forth, and dazzle you, like  
 a flash of lightning in a gloomy night. In  
 his speeches, he introduces persons of dif-  
 ferent characters; but they all speak as  
 the historian himself would, with rough-  
 ness and severity: sweetness is not a little  
 foreign to his manner. \*

In the mean time, it must be own'd, How far i-  
mitated by  
Demosthe-  
nes.  
 D. Halicarnassus, † in his observations on  
 this historian, makes it pretty evident, that  
 Demosthenes sometimes imitates him, and  
 copy's those qualities, which neither Ly-  
 sias nor Isocrates could boast of; as, that

\* Vid. Dion. Halicarnass. de Thucyd. histor. judicium, pag. 239, 240.  
 Tom. 2. Edit. Ox.—Hermogenes de form. orat. lib. 2. & Cicero  
 in Brut § 83. et Orat. § 9. Edit. Verburg.

† de Thucyd. histor. judicium, pag. 263.

Sect. 5. vehemence and ardor, roughness and acrimony, which give spirit and force to an oration, and are wonderfully successful in raising the passions; but entirely drops his obscurity, uncommon phrases, unnatural figures, and irregular arrangement of periods. Retaining only what is usual and intelligible, his short, abrupt, and pungent sentences, his *enthymeme*, which is of admirable use in oratory, when properly introduced.

The *narrative* part of his orations may also be recommended, as a very good model; for instance, the debate between the ambassadors of Corcyra, Corinth, and Athens, in the first book, is managed in a concise, clear, and elegant manner; the facts are distinctly stated; the reasoning from them, to an attentive ear, intelligible enough; but his sentiments seem somewhat forced, too cold and philosophic, not expressed in that easy, familiar, and convincing manner, which renders a speech pleasing and graceful; in this respect I suppose the Roman \* orator means, he is not to be imitated.

\* Cicero in Bruto § 83. & Orator. § 9. Edit. Verburg.

2. His description of the plague at A- Sect. 5.  
thens can never be enough admired: it  
has had the approbation of the best poets,  
who have judg'd it worthy their imitati-  
on. †

Thucydide, tho' he sometimes imitates Homer, yet I think him rather fond of the Pindaric grandeur and magnificence.—What I have always most admired in him, is the funeral oration of *Pericles*, in the second book; the sentiments are truly sublime, and some of the periods more harmonious than in any other of his speeches: Isocrates, nay Plato himself, shew their good opinion of it, by an imitation of it, the one in his *Panegyric*, the other in his *Menexenus*.—What a noble encomium does he give the Athenians! and how justly is the comparison carried on betwixt their manners, and those of the Spartans! The good-nature, humanity, and affability of the one, is finely opposed to the roughness and severity of the other; then

† Fabricius, in his *Biblioth. Graec. lib. 2. cap. 25.* observes that Lucretius in the description he gives us of a plague, in his sixth book, takes several hints from Thucydide; as also that Virgil, in his third Georgick, v. 478. and third Æneid, v. 137. and further that Ovid and Statius have had their eye upon it.

Scd. 5. he adds, \* Καὶ μὴν καὶ τῶν πόνων πλείστας ἀναπαύλας τῇ γνώμῃ ἐπορρωάμεθα, ἀγῶσι μὲν γε καὶ θυσίαις διήσίοις----*Thuc.* ὧν καθ' ἡμέραν ἡ τέρψις τὸ λυπηρὸν ἐκπλήσσει-----  
 " We refresh the mind with frequent re-  
 " cesses from labour by our annual festi-  
 " vals and games, and our elegant enter-  
 " tainments in private; these pleasures,  
 " thus frequently renewed, expel all me-  
 " lancholy."——The numbers here are truly magnificent; one would imagine he is emulating Pindar, who says, " Joy is  
 " the best physician to labour, the wise  
 " songs of the Muses sweeten our toils."

Ἀριστος εὐφροσύνα

πόνων---ἰατρὸς

---αἱ δὲ σοφαὶ


μοισᾶν αἰοιδαί,--δέλξαν νιν--

NEMEA IV. 5.

After representing the heroism and magnanimity of his country-men, and their zeal for the liberties of Greece, with

\* Lib. 2. *Historiar.* § 38. pag. 120. *Edit. Duker,* 1731. He likewise observes the similitude betwixt Pindar and this passage of the historian.

what

what noble rapture does the orator break Sect. 5.  
forth into the following exclamations! \* 

μετὰ μεγάλων δὲ σημείων καὶ ἔδητοι ἀμάρ-  
τυρόν γε τὴν δύναμιν παρασχόμενοι, τοῖς τε  
νῦν καὶ τοῖς ἑπείλα θαυμασθῆσόμεθα. καὶ ἔδεν  
προσδεόμενοι ὅτε Ομήρου ἐπαινέτῃ. — ἄλλα  
πᾶσαν μὲν θάλασσαν καὶ γῆν ἐσβαλὼν τῇ ἡ-  
μετέρα τόλμῃ καταναγκάσαντες γενέσθαι,  
πανίλαχθ δὲ μνημεῖα κακῶν τε καὶ ἀγαθῶν αἰ-  
δία ζυγκατοικίσαντες. — And a little after,  
κοινῇ γὰρ τὰ σώματα διδόντες, ἰδίᾳ τὸν ἀγῆ-  
ρων ἐπαινον ἐλάμβανον. — ἀνδρῶν γὰρ ἐπι-  
φανῶν πᾶσα γῆ τάφος, καὶ ἔσθλων μόνον ἐν  
τῇ οἴκειᾳ σημαίνει ἐπιγραφῇ, ἀλλὰ καὶ ἐν τῇ  
μὴ προσκρούσει, ἀγραφος μνήμη παρ' ἑκάστῳ,  
τῆς γνώμης μᾶλλον ἢ τῶ ἔργῳ ἐνδιαίῳται. —

“ Our brave and noble deeds are so ma-  
“ ny illustrious evidences of our power,  
“ and will make us the admiration of the  
“ present, and future ages: we want no  
“ Homer to sound our praises; our cou-  
“ rage has opened to us a passage thro’  
“ every land and sea, and we have every-  
“ where erected eternal monuments of  
“ our hostility, or beneficence. — By gi-

\* *Ibid.* § 41 & 43. pag. 122 & 124. Edit. Dukeri.

“ ving

Sect. 5. “ ving their bodys to the Public, they  
 “ have procured to themselves immortal  
 “ praise.—The whole earth is a monu-  
 “ ment to illustrious men! the inscription  
 “ on a domestic tomb is not the only te-  
 “ stimony of their virtue; but, even in re-  
 “ mote nations, the memory of their glo-  
 “ rious actions is engraven more deeply  
 “ on the hearts of men, than on the  
 “ marble at home.” This passage is truly  
 sublime and poetical: I shall only observe  
 that Thucydide seems here again to be  
 inspired with the spirit of Pindar; For-  
 tune, says the Lyric poet, often wrests  
 from brave men their glorys; you know  
 the fate of Ajax, who when supplanted  
 by the corrupt arts of his inferior, fell  
 on his sword.—“ But Homer, by his di-  
 “ vine poetry, has made all mankind ho-  
 “ nour and admire his virtues: the im-  
 “ mortal Muse goes on sublimely found-  
 “ ing thro’ all ages, and spreads the unex-  
 “ tinguished splendor of heroic deeds o-  
 “ ver the fruitful earth, and boundless o-  
 “ cean.—

ἀλλ’ Ὀμηρός τοι τέλιμα-  
 κε δι’ ἀνθρώπων, ὃς αὐτῷ

πάσαν

παῖσαν ὀρθώσαις, ἀρετὰν---  
 Δεαυεσίων ἐπέων·---  
 τῷτο γὰρ ἀθάνατον φωνᾷεν ἔρπει,  
 εἴ τις ἔνι εἴπητι. καὶ πάγ-  
 καρπον ἐπὶ χθόνα, καὶ διὰ πόν-  
 τον βέβακεν ἐργάματων ἀ-  
 κλῖς καλῶν ἀσβεστος αἰεὶ.

ISTHIA. iv. 63.

The effects which Pindar ascribes to poetry, Thucydide has boldly transferred to the valour of the Athenians.—The ἀγέρων ἔπαινον, has been already pointed out as an expression of Pindar's.—I could take notice of several other passages of this historian, where the style is truly poetic, and where he has also happily introduced some of the beautys of *Homer* into his diction †: But 'tis now time to pass on to something more material.

† Mr. Addison has a very elegant observation of this kind, in his *Essay upon Taste*. “ I knew a person, who after he had tasted  
 “ ten different kinds of tea, could distinguish the particular sort of  
 “ it, without seeing the colour; nay upon tasting the composition  
 “ of three different sorts, he could name the parcels from whence  
 “ the three several ingredients were taken.—A man of a fine taste  
 “ in writing will discern after the same manner not only the gene-  
 “ ral beauties and imperfections of an author, but discover the se-  
 “ veral ways of thinking and expressing himself, which diversify  
 “ him from all other authors, with the several foreign infusions of  
 “ thought and language, and the particular authors from whom  
 “ they were borrowed.” *Spectat.* 409.

SECT.



## S E C T. VI.

*Plato's manner of writing is best discovered by considering what he reckons the true end of eloquence, and the rules for acquiring it. — Aristotle gives the same rules, — Plato's moral character.*

**B**EFORE we proceed to PLATO's dicti-  
on, it may be proper to observe what  
his notions of eloquence were; and the  
ends and purposes to which he thought it  
was solely to be applied. This too will help  
us to discover his *moral character*; and point  
out the *means* Plato looked on as safe and  
honourable in an Orator, for gaining his  
end.—If once we can find his own sen-  
timents



timents of oratory and poetry, we shall be at no loss, to account for the manner, in which he has introduced the beautys of both, into his diction. Sect. 6.


2. Whoever is conversant in Plato's writings, will easily perceive, how much eloquence had been prostituted by the *sophists*, and orators in his days.—These persons studied only what would gratify the people, without considering the nature of true and *genuine pleasure*, they were intent on nothing but to sooth and flatter their vices and follies. A *poet* too often followed the same method; indifferent whether his composition had the good effect, of reforming the manners, and mending the heart, provided he himself was applauded, and the hearers pleased. Thus were the charms of oratory and poetry many times employed to the worst of purposes.

Socrates had spent his life, in a glorious and successful combat with these wicked flatterers and Impostors; to whose rage and implacable resentment he fell at last a sacrifice.—Plato is to undertake the arduous task of presenting the world with a view of the doctrines, and the various

K

argu-

The true  
end of ora-  
tory accord-  
ing to Plato.


 Sect. 6. arguments he had used against his antagonists. In what way, shall our philosopher best succeed? shall he intirely drop all the ornaments of diction, and beautys of language, which, 'tis likely, his great Master overlooked? The interrogations of Socrates were pungent and convincing, when put by himself; yet if barely recited in a dry, and unliven'd manner, are they not likely to lose much of their force?—These might be reasons why Plato thought it necessary to introduce into his dialogues, both rhetorical and poetic beautys, which his warm imagination also naturally inclined him to. Had he restrained himself altogether, the sophists would have had a great advantage over him. The witty and elegant Athenians required a seasoning of this kind, to enable them to digest a philosophic lecture. Plato had likewise another view; he endeavour'd all he could to restore elocution, to its proper end and design.

According to him, a true orator directs his discourse to what is best; his principal aim is to reform the citizens, to inspire them with love to the public, to cultivate in their souls noble and generous affections:

ons: his precepts and instructions tend to what is good and useful, altho' they prove not pleasant or agreeable. For this reason he delivers nothing rashly, is always on his guard to keep in view, his chief and favourite end. He imitates other Artists, who don't hastily make choice of what at first sight, seems conducive to their work, but reject and embrace only after full and mature deliberation.—The *proper* virtue of any instrument, animal, body, or mind, is not obtained by negligence, and inadvertency, but by constant application and culture.—Thus an architect procures order and beauty to his building; the physician, health and strength to the body.—Shall the philosophic orator be less careful in his art? shall not he consider in what the health of the soul consists? how men shall become virtuous, and act agreeably to nature? and are not justice, temperance and fortitude necessary qualitys for that end? To these, our wise and good orator directs his views; by these he regulates his speeches and actions, his instructions and chastisement; wholly devoted to the generous labour of procuring wisdom, and

Sect. 6.



Sect. 6. all the virtues to his fellow-citizens, and to banish vice and folly from among them.

That on which an orator ought only to value himself, is that he contributes to the happiness of mankind, by making them wise and good, rather than rich and powerful. If by his policy and eloquence, he only rescues the state from imminent hazards, without attempting to render his countrymen more virtuous, his merit is of an inferior kind.—The *pilot*, who in a storm, preserves by his art, the persons and effects of his passengers, delivers them from the greatest danger, and restores them to their country and friends; grows not for this vain-glorious, after landing them safe, he walks the deck with the same simple air as formerly. An orator's true glory, is, to deliver his fellow-citizens from vice, and establish them in virtue. To accomplish this noble design, there is no need of recourse to flattery or sophistical arts; virtue, display'd in her own native charms, will gain the esteem, and approbation of the whole rational world.

Plato's moral character.

3. This is a short view of Plato's sentiments on oratory,\* as explained by him-

\* Vide *Gorgiam Platonis*.

self

self at greater length; its ultimate end in Sect. 6. his opinion, ought to be the welfare and happiness of society. I may add, this description of the true orator is the real character of our philosopher himself: all his discourses and writings will be an eternal monument, how much he had the real felicity of mankind at heart. His eloquence consists in representing the beauties of honesty and truth, the pleasures resulting from kind and social affections, the raptures of a devout soul, who loves and is beloved of the Deity! With what warmth and earnestness does he everywhere recommend to us these dispositions, as the only proper and natural delights of the human soul? He paints forth vice, as the disease of the mind, and declares it better for one to be dead, than live under an incurable distemper of that kind. He calls on men not to be intent on life, or in protracting its narrow span, but to study only how to live well, to make the best we can of the portion of time allotted us: and with regard to our departure hence, as well as every other event, to commit ourselves to God, and patiently expect our fate!——Make the strictest examination

Sect. 6. tion into every part of his works, you shall find he has never once deviated from his own rule, never once employed his eloquence in patronizing vice of any kind. But from first to last, still kept his grand point steddily in view.

The *method* proposed by him for acquiring eloquence.

4. This being the chief use of oratory, according to Plato's doctrine, let us next see the *method* he proposes for acquiring it; for this he gives no formal dissertation, nor pretends to teach the various figures, tropes, and modes of speech and argument the orator is to use; this he left to the rhetoricians, as their profess employment: but if we attend, we will be able to draw out of Plato's writings, the fundamental precepts of true elocution.

The *sophists* had also greatly abused this art; instead of teaching their disciples real and substantial knowledge, they entertained them with vain and imaginary speculations, not founded on truth, or the nature of things: far from improving the taste of the youth, they rather corrupted it, and were a plague to all who conversed with them. By their maxim, an orator had no need to learn what is *truly* just, honest, or good; it was sufficient, if he knew

knew how to impose on the vulgar, if he could adapt himself to their notions of justice and equity, and persuade them by arguments taken from apparent, rather than real truths.—Plato labours earnestly to confute such false notions, and to point out the true *means* to be used by an orator; he informs us that the mind is not to be convinced, by a learned exordium, an eloquent narration, and subtle arguments; by tropes, figures, and a profusion of ornaments, or a pathetick conclusion: these indeed are of use when wisely employed. There are other things still more essential to an orator. He must have an acute penetration in discerning accurately the various relations, similitudes, and dissimilitudes of things; must understand the nature of honesty, justice, and truth; accommodate his reasoning to them, and draw thence his inferences so clearly, that the hearers as well as himself may easily perceive they flow naturally from the subject. He must also form in his own mind, a distinct plan of what he is to say; deliberately consider its kind, and different qualitys; be able to range many things under *one*; and when needful, make  
accu-

**Sect. 6.** accurate divisions of one into *many*: above all, he must have a faculty of perceiving what arguments will suit the tempers of his audience.—These are the qualifications requisite to a speaker, who intends to *persuade*; these alone constitute a true orator.

5. As Plato's reasoning on this head is somewhat *new*, we hope the reader will be pleased to hear it, in his own way of dialogue, out of the *Phædrus*, where this subject is largely handled; I shall only take notice of the principal arguments, and even abridge them as much as possible.—In this dialogue, Socrates examines an oration of Lysias upon *love*; the orator is blamed, because he neither defines that passion, nor enquires into its effects: this leads Socrates to a long discourse on *beauty*, after which he proceeds to consider Lysias's speech more particularly, and then takes occasion to shew in what the true art of persuasion consists.

“ I ask you, says \* Socrates, does not eloquence allure and persuade the mind,  
 “ not only in courts of justice, and other

\* See the *Phædrus*, pag. 260 to 273, Tom. 3. Serranus, whose Edition I always quote.

“ public



“ public assemblys, but also in private Sect. 6.  
 “ companys, where men are talking a-  
 “ bout affairs more or less important? Is  
 “ it not for their honour, to deliberate  
 “ justly, in small as well as momentuous  
 “ matters?—By Jove, answers Phaedrus,  
 “ I never heard, that Oratory was used  
 “ elsewhere than in public tryals, or in  
 “ speeches to the people.—What is it,  
 “ Phaedrus, the opposite party do in  
 “ courts of justice? Don’t they *contradict*  
 “ one another?—They do.—Concern-  
 “ ing what is just, and unjust?—Yes.—  
 “ He, who does this by art, can make the  
 “ same things appear just, to the same per-  
 “ sons at one time, and at another, un-  
 “ just?—He can.—And in a public  
 “ oration, the same things, good to the  
 “ state this day, and the next, hurtful?—  
 “ This art then of debating or contradict-  
 “ ing, being always one and the same,  
 “ may not only be practised in public  
 “ meetings, and the Business there trans-  
 “ acted, but also with regard to every o-  
 “ ther affair?—Say, answer me, whether  
 “ does a *deception* happen, in things, which  
 “ differ widely, or but little?—In the  
 “ latter.—If, in going from a thing to its  
 L “ contrary,

Sect. 6. “ contrary, you pass gradually, the transi-  
 ~~~~~ “ sition will be more insensible, than if  
 “ done of a sudden?—Surely.—He,
 “ therefore, who would impose on ano-
 “ ther, without being deceived himself,
 “ must have an accurate knowledge of the
 “ likenesses, and unlikelinesses of things?
 “ —He must.—Is it possible for him,
 “ who is ignorant of the truth, in any one
 “ thing, to judge of its greater or lesser si-
 “ militude, with other things?—By no
 “ means.—Of consequence, those, who
 “ are deceived, and form opinions con-
 “ trary to the nature of things, are led
 “ astray by false appearances or simili-
 “ tudes?—They are.—Well then,
 “ is it in the power of any man, who
 “ knows not himself the nature of things,
 “ artfully and insensibly to draw off his
 “ hearers, by delusive similitudes, from
 “ truth to falsehood?—Not at all. Who-
 “ ever, therefore, my friend, is ignorant
 “ of truth, and guided * by *opinions*, must
 “ appear ridiculous, and unacquainted
 “ with his art, when he attempts to per-
 “ suade: he, who would excel in orato-
 “ ry, ought first of all to form just noti-

* See Sect. 8. parag. 3.

“ ons,

“ ons, and apprehend the true character Sect. 6.
 “ of each *species* of things, and thence be ~~~~~
 “ enabled to judge, when the people will
 “ necessarily be deceived, and when not.—
 “ He would be a happy man, Socrates,
 “ who had all that knowledge.—Further,
 “ when he comes to describe any thing,
 “ none of its properties ought to escape
 “ him, but at one glance, he is to perceive
 “ what *species*, his subject belongs to; an
 “ oration ought to be composed, *like an a-*
 “ *nimal, which has its own proper body, its*
 “ *own head and feet, its middle and extre-*
 “ *mitys, and every member and part corre-*
 “ *spondent to each other, and to the whole.* It
 “ ought not to be a matter of indifference,
 “ whether what is said first, might as well
 “ be last; or the contrary: these observa-
 “ tions, Phaedrus, are not so material, as
 “ the *two* following.—What are these?
 “ —First, it would be happy for us, could
 “ we collect many distant qualitys, and
 “ reduce them under *one* kind; and by de-
 “ fining every thing, give a distinct idea
 “ of the subject: In this manner, we have
 “ endeavoured to define love, and ascer-
 “ tain its meaning.—Well, what is the
 “ other?—It is this; to be capable of
 L 2 “ branch:

Sect. 6. “ branching out each species, into its natu-
 “ ral, and proper divisions, without break-
 “ ing any of the members, like an unskil-
 “ ful cook.—I am in love, Phaedrus,
 “ with such divisions and compositions,
 “ as by them, I am enabled to reason, and
 “ speak justly; if I find a person, who can
 “ discover *one* and *many*, according as they
 “ are in nature, I follow him step by step,
 “ as a kind of Deity: God knows whe-
 “ ther I am right, in entertaining such an
 “ high notion of those, who argue in this
 “ manner, and in calling them, as I do, ma-
 “ sters of the *dialectic*.—But we have not as
 “ yet discovered, what *rhetoric* is.—How
 “ do you mean, Socrates?—We must de-
 “ clare, what remains to be said upon o-
 “ ratory.—You know, Socrates, there are
 “ many learned treatises wrote upon that
 “ head?—Well suggested. The proem is the
 “ first part of an oration, and is often ve-
 “ ry artfully adorned?—It is.—The second
 “ is the narration with the evidence of
 “ the facts; the third and fourth, conjec-
 “ tures and presumptions, arguments and
 “ confirmations. I might also celebrate
 “ those, who have taught how a plaintiff,
 “ and defendant are to manage their ac-
 “ cusations


“ cufations and defences, replys and re- Sect. 6.
 “ joinders; and thofe, who invented pane- ~~~~~
 “ gyric, and invective.—We difmifs *Ly-*
 “ *fias* and *Gorgias*, who prefer an appear-
 “ ance of truth to the reality, and by the
 “ force of their eloquence, can make small
 “ things look great, old things new, and
 “ the contrary; value themfelves, some-
 “ times on concifenefs, at other times, on
 “ prolixity: at which *Prodicus* laugh
 “ heartily one day, as I was talking with
 “ him, and faid, this art neither required
 “ very long, nor very fhort fentences, but
 “ moderate ones.—He was right.—
 “ *Polus* ought alfo to be praifed, for hav-
 “ ing added feveral graces to oratory; *Pro-*
 “ *tagoras* likewise was very elegant in his
 “ difcourfes; *Chalcedonius* excell’d in mo-
 “ ving our pity and compaffion, in raifing
 “ or calming our anger, and in raillery and
 “ repartee; they are all agreed as to the
 “ nature of the conclufion, which fome
 “ call a recapitulation.—“ You mean, So-
 “ crates, one ought to refume the whole of
 “ his arguments in the end of his fpeech?”
 “ —I do.—Well, continued *Phaedrus*,
 “ I fee you look on all thefe precepts of
 “ the rhetoricians, as no more in effect,
 “ than

Sect. 6. “ than the first *rudiments*; but pray in-
 “ form me, how shall one become perfect
 “ in the true *persuasive art*?——Perhaps,
 “ Phaedrus, ’tis possible to become a ma-
 “ ster in this, as well as any other exer-
 “ cise; nay, you cannot fail, if nature has
 “ bestowed a genius, and you take care
 “ to cultivate it right.

“ In acquiring this art, I am not for
 “ following the method of *Lyfias* and
 “ *Thrasymachus*, but another.——What
 “ other?——*Pericles*, my friend, seems
 “ justly reckoned the most perfect ora-
 “ tor.——Why?——The more excellent
 “ arts demand constant meditation, and
 “ an accurate enquiry, into the powers
 “ of nature; hence we acquire true gran-
 “ deur of mind, and a capacity of perfor-
 “ ming every thing in the best way. *Peri-*
 “ *cles* had a fine natural genius, and im-
 “ prov’d it to the utmost by these studys;
 “ he was a constant companion of *Ana-*
 “ *xagoras*, hear’d his lectures, on natural
 “ philosophy, on the temper of the hu-
 “ man mind and its disorders, became
 “ well acquainted with both, and drew
 “ from this fountain the noblest helps to
 “ eloquence.——As how?——The art of
 “ medi-

“ medicine and rhetoric, are in this re- Sect. 6.
 “ spect the same.—In what?—You
 “ must attentively consider the nature of
 “ the body, in the one; of the mind, in
 “ the other; this, I say, you must do, if
 “ you are resolved, not only from prac-
 “ tice and experience, but from *art* itself,
 “ to confer health and strength on the bo-
 “ dy by food and medicine: and by rea-
 “ son, and legitimate discipline to instill
 “ virtue into the mind, and gain it by per-
 “ suasion?—That’s highly probable, So-
 “ crates.—Do you think, you can under-
 “ stand the nature of the human mind,
 “ without knowing the nature of the
 “ *whole*?—If we believe Hippocrates
 “ the successor of Æsculapius, we cannot
 “ know the nature of the body, without
 “ applying to that study.—His notion is
 “ just, Phaedrus: Let us hear then, in our
 “ researches into nature, what Hippocra-
 “ tes, and right reason suggest. Are not
 “ we to consider the nature of everything
 “ in this manner? *First*, whether what
 “ we ourselves desire to know, and teach
 “ others, be simple, or various; if simple,
 “ we must learn its active, and passive
 “ powers of operation: if compound, we
 “ must

Sect. 6. “ must enumerate its different kinds; and
 “ accurately distinguish the virtues of
 “ each, how they operate, and by what
 “ they are affected?—So I think.—With-
 “ out this method, our progress will be
 “ like that of a blind man; now he, who
 “ performs any thing, according to *art*,
 “ can’t be compar’d to the blind, or the
 “ deaf: is it not therefore evident, who-
 “ ever speaks with true art must under-
 “ stand well the nature of what he speaks
 “ to. Now this is the *mind*.—Undoubted-
 “ ly.—Does not the whole labour of the
 “ pleader tend to this, that he may per-
 “ suade the Hearer?—Yes.—It follows,
 “ from all this, that Thrasymachus, or a-
 “ ny other teacher of rhetoric, ought with
 “ the utmost assiduity to investigate and
 “ declare, whether the mind is by nature
 “ simple and uniform, or compound, as
 “ the body; this is what we mean, by ex-
 “ plaining *nature*.—I understand you.—
 “ *Secondly*, He is to shew, how the mind
 “ acts, and how it is acted upon.—Right.
 “ —*Thirdly*, having regularly taught the
 “ different kinds of speech, and various
 “ passions of minds, and examined the
 “ motives, which influence them, he is to
 “ adapt

“ adapt the one to the other, and teach Sect. 6.
 “ how, and for what reason, a mind of 
 “ such a temper is *necessarily* persuaded by
 “ such an argument, while another one is
 “ not in the least moved by it.—A noble
 “ method indeed, Socrates!—Believe
 “ me, neither the art of rhetoric, nor any
 “ science whatever, can be taught, or ex-
 “ plained to advantage any other way
 “ than this ; our modern rhetoricians,
 “ whom we daily hear, are men of shrewd
 “ parts, they keep to themselves their
 “ knowledge of the human heart, and
 “ will not communicate it to the world:
 “ but till they teach and write in the man-
 “ ner we have mentioned, I shall never
 “ be convinced, they are skilful in their
 “ art.—What manner do you mean?—It
 “ will not be easy, Phaedrus, to explain
 “ this * fully ; but I shall briefly point,
 “ what method the true teacher of this
 “ science is to follow.—Pray let me hear
 “ it?—Since eloquence is nothing else,
 “ than pleasing and convincing the mind,

* i. e. It would require long time, to explain what words and
 sentiments, are to be chosen, how they are to be adapted to the
 subject ; I shall only give a short view of what is chiefly to be
 studied.

M

“ a good

Sect. 6. “ a good orator ought surely to know;
 “ how many sorts of minds there are, so
 “ many of one, so many of another qua-
 “ lity ; whence men are of various and
 “ opposite tempers and characters: these
 “ distinctions being made, 'tis next to be
 “ observed, there are different kinds of
 “ speech too ; each of which has its own
 “ peculiar quality.—Some men will be
 “ persuaded by one kind of speech, and
 “ motives, which will hardly have any
 “ influence on others.—One of a ready
 “ capacity, who has been taught this art,
 “ will be able on proper occasions, to
 “ bring it readily into practice, and see at
 “ first sight when and how to apply it ;
 “ if he cannot, he will be little wiser for
 “ his knowledge of the theory ; but if he
 “ knows that such a person will be pre-
 “ vailed on by such a speech ; and can in
 “ practice penetrate into the mind, and
 “ discern at once that now occurs the
 “ character which is to be persuaded, by
 “ such an argument to such an action ; *he*,
 “ I say, who is master of this art, and
 “ nice discernment, and can, in an easy
 “ and elegant manner introduce the dif-
 “ ferent ornaments and figures of dic-
 “ on,

“ on, the pathetic, sublime, and vehement Sect. 6.
 “ is the consummate orator! Whoever is
 “ defective in any of these respects, ei-
 “ ther as a speaker, writer, or teacher,
 “ and says he is good in his *art*, is mista-
 “ ken; he, who does not regard him, is
 “ by much his superior.”

I have given this long quotation for two reasons. It serves as a key to *Plato's* manner of writing, and shews the use he makes of what he calls the *dialectic*. It contains likewise the true principles, on which the science of rhetoric is built, and illustrates them in an easy, and distinct manner; one may read a number of folio's, on this subject, yet find less to the purpose, than in a few pages of Plato.

6. The sagacious *Aristotle* has been well * apprized of the merit of this short

Aristotle
gives the
same rules
in rhetoric.

M 2


differ-

* Cicero, in his treatise upon Oratory, has also drawn some of his best rules from it. To mention only a passage or two, he says, *Si vero affluatur ut talis videatur, qualem se videri velit, et animos eorum ita afficiat apud quos agat ut eos quocumque velit, vel trahere vel raptare possit; nihil profecto praeterea ad dicendum requireret.*—*Valeat igitur multum ad vincendum, probari mores, instituta, et facta, et vitam eorum qui agent causas, et eorum pro quibus: et item improbari adversariorum, animosque eorum, apud quos agitur, conciliari quam maxime ad benevolentiam cum erga oratorem, tum erga illum pro quo dicit orator. Conciliantur autem animi dignitate hominis, rebus gestis, estimatione vitae. &c.*—*Sic equidem cum aggredior incipientem causam et gravem, ad animos iudicum pertraham.*

Sect. 6. dissertation, entred throughly into the reasoning of it, and favoured the world with a copy at full length of what is here only drawn in miniaature ; his first and second books of rhetoric point out to the orator, the different kinds of hearers he must expect, the various affairs of war and peace, the public and private negotiations he will have occasion to talk of. He must have a perfect knowledge of these things, before he venture to speak on them: next he must know the tempers of the people he speaks to, their manners and customs, what arguments will be most likely to prevail with them. For this reason, he is to study the *passions*; and to qualify him for the difficult task, Aristotle presents him with an accurate, and subtile division of the affections of the mind: and enumerates the motives, by which, according to the frame of our nature, the passions will be influenced and gained. He defines rhetoric, “ a faculty of perceiving such qualities
 “ in any thing, as are fit for persuading;
 “ he recommends it to an orator to pe-

pertractandos, omni mente in ea cogitatione curaque versor, ut odorer, quam sagacissime possim, quid sentiant, quid existiment, quid expectent, quid velint, quo deduci oratione facillime posse videantur. De Oratore Lib. 2. Sect. 41, 43, 44.

“ netrate

“ netrate into the notions and opinions Sect. 6.
 “ his audience have already formed; to be 
 “ well acquainted with their sentiments,
 “ and adapt the whole of his discourse to
 “ them: Our arguments, says he, must not
 “ be taken from remote considerations,
 “ but such as are *proper* to the question.
 “ What-ever affair we are speaking on,
 “ we must understand all its qualitys, at
 “ least the most material; thus, how can
 “ we advise the Athenians to war, unless
 “ we know in what their power lyes,
 “ whether they are strong by sea or land,
 “ or both? what money is in their treasu-
 “ ry? who are their allys, who their ene-
 “ mys? How can we praise them, unless
 “ we are well acquainted with their vic-
 “ torys, at Salamis, Marathon, &c? In
 “ like manner, who-ever accuses or de-
 “ fends another, must attend minutely to
 “ every circumstance in the cause: Is one
 “ praising or blaming Achilles, he must
 “ study his character, and form his pane-
 “ gyric or satire, on these qualitys which
 “ distinguish Achilles: if one praise Achil-
 “ les, because he is a brave man, and was
 “ one of the heroes at Troy, the encomi-
 “ um is equally applicable to Diomed:
 “ but

Sect. 6. “ but if you extol him for killing Hector,
 “ and the other acts of valour, which fig-
 “ nalized him beyond all others, then the
 “ panegyric is *proper* to him alone.—
 “ Therefore a speaker is not to use vague
 “ and *indefinite* topics, but such as are na-
 “ tural and peculiar to the subject. *

Thus it appears, both these Philoso-
 phers agree, that the true preparation for
 forming an accomplished orator, is to be
 furnished, with a large store of all those
 things, which are suited in their nature,
 to excite the inward affections of the heart.
 The *Stagyrite* explains at large the vari-
 ous passions, of love, joy, fear, grief, an-
 ger, hatred, &c. then gives a catalogue of
 their correspondent objects, which, when
 placed before the mind in a true light, can-
 not fail to *persuade* the hearers, and make
 them feel the passions, the speaker intend-
 ed to raise.—Can any thing be more ob-
 vious, than that Aristotle in all this only
 follows his master's plan; and works up-
 on the outlines already marked by Plato.
 Whether it was below such a profound

* See *Aristot. de Rhetorica*, lib. 1. cap. 2. and 8. —lib. 2.
 cap. 1. and 22. in fine. and 23. per totum. pag. 701—706. and
 722. 745, 746; 782—790. Tom. 3. Du-val. Paris 1654.

genius,

genius, to acknowledge obligations of this Sect. 7.
kind, is left with the world to judge: Plato is so modest, as often, nay always, to attribute his own arguments and discoveries to his master Socrates.

S E C T. VII.

Plato adapts his reasoning to the character of the hearer.—How far he scepticizes.—His style in confutative dialogue.—Character of some of his dialogues.

IF we examine P L A T O's different dialogues, by these rules laid down by himself, we will find, he adheres inviolably to them; that he always adapts his reasoning, to the characters of the speakers and hearers, and where resolved to persuade, uses such arguments as are, in the nature of things, most likely to prevail.—I shall only suggest a few instances, to prove the truth of this. It would be endless to take notice of all; and in effect the same with abridging his whole dialogues.

Plato adapts his arguments to the character of the hearers.

In the present enquiry, we confine ourselves to Plato's philosophic character, and consider his eloquence as a philosopher, rather

Sect. 7. rather than an *orator*. When we compare him with Demosthenes, and examine the beautys in the *Menexenus*, or funeral oration, it will then be proper to view him in this other light.

This shewn
in general;

As a *philosopher*, Plato shews himself always intent on finding out the *truth*, and laying before mankind, such important maxims, as will be highly useful in the conduct of life; whether he discourses on religion and divine matters, or on abstract points, as the nature and immateriality of the soul, on politics or morals, he so handles every subject, as always to investigate, and if possible discover and separate what is real and natural from what is fictitious and artificial. If talking on physics; the propertys and laws of motion in the heavenly bodys, are explained as distinctly as the astronomy of his days would permit; if on ethics, the passions and affections of the human heart are carefully enquired into, the powers of each examined, and the regard due to them ascertained. His dissertations on divine and human affairs, end not in empty metaphysical speculation, but are calculated to kindle a love to the DEITY, and instruct us in all the various

various dutys of life. It may be said in Sect. 7. general, that Plato adheres inviolably to his own method of *persuasion*; and never pretends to extort a confession till he has fully explained the nature of the subject.

2. Various divisions * have been made of Plato's dialogues, the following *one* will be sufficient for our present purpose, and give light into them all. Those which enforce known truths, have been called (ὁφρ-
γήματα) *exhortative*; those which trace out and discover truths yet unknown, (ζητήματα) *explorative*.—Each of these may be subdivided into different species, according to the *subject*, religious, moral, or political; or the *manner* of handling it, whether by confuting false notions, or establishing true; and that either by demonstration, if the subject admit; or if not, by such high probabilitys as are sufficient for founding our opinion and regulating our practice.

Division of
his dia-
logues:


3. Plato never dogmatizes in that positive manner of the Sophists in his days; yet nothing is more certain, than that he teaches and affirms, as true, the great

Does not
scepticize
on clear and
important
truths.

* See Stanley's Life of Plato, and his Translation of Alcinous, and Dacier's Life of him.

N

founda-

 Sect. 7. foundations of religion and morality. Socrates, the better to oppose those Dogmatists, and beat down their presumptuous vanity, disputed with them often. He affirm'd nothing himself, but thoroughly confuted their arguments. They pretended, they knew every thing, he on the other hand, said, he only knew that he was ignorant of every thing, and for this was declared by the oracle, to be the wisest of men: not that he intended to confound, and destroy all truths human and divine. This would have been a wicked attempt, and utterly unworthy of Socrates. His aim, as I said, was to humble and expose the Sophists, those false guides of the youth: to make us modest in our assertions, cautious in giving our assent, and accurate reasoners, distinguishing exactly, what we know, from what we don't know, and not foolishly imagining we know when we really do not; nor ever pretending to decide positively in a question, where we can only argue upon probabilities. In his disputes therefore with the Sophists, where his design is only to confute, he has no occasion to advance any doctrines of his own. But in his conversation

versation with others, he advances and Sect. 7.
maintains all the * grand truths concern- ~~~~~
ing the DEITY, the beauty and inher-
entworth of virtue, and turpitude of vice,
and even the immortality of the soul, and
always offers the strongest arguments he
can in support of them.

4. The chief thing then to be regarded
in Plato, is the characters of the persons
introduced, as conversing with Socrates.
When we attend to this, it accounts for
his manner of handling the subject, and
shews why at one time, he expresses himself
in a doubtful, at another in a more positive
way on the same subject. It is well known
when Plato wants to declare his own
meaning, he puts his speech either in the
mouth of Socrates, Timaeus, Parmenides,
the Athenian or Ælian guest. All the other
disputants express their opinions, in their
own way; if wrong, they are refuted, un-
der one or other of the foregoing names.

* When Cicero in the end of the first book of Academical Questions, says under the character of one of the *Nova Academia*, that in Plato—*nihil affirmatur*—*nihil certi dicitur*, he must only mean that nothing is advanced as rigidly demonstrated, so as to leave no room for the least objection: for otherwise, what Cicero asserts would be directly contrary to fact, and to what he himself says of Plato in many other places, as we shall have occasion to shew in the second volume.

Sect. 7. It is pleasant to observe how Plato (or Socrates) defeats the Sophists by their own weapons. Those mighty champions, who valued themselves on puzzling every one else, and perplexing the clearest question, when engaged with him, are soon sensible how unequal the match: at first, he deals with them gently, extols them for their knowledge, and leads them on step by step: they seem mighty fond of one who makes them such high compliments, and deign to inform him of every thing they know. In the midst of their triumph, Socrates begs leave to ask a question or two; desires them, in a few words to explain their meaning, and define some expression, or term of art: this perhaps they cheerfully do for once: the absurdity of the definition is exposed; a second attempted; and found equally ridiculous; then a third, just as bad as the former. By this time, the antagonist, if modest, withdraws as softly as he can: but, if insolent and proud of his fame for eloquence, he turns in a fury, accuses Socrates of sophistry, pedantry, dullness, and pours forth all the ill-natured language he is master of.—At other times, two or three

The taste of the audience regarded in his debates with the Sophists.

three of them are introduced at once. Sect. 7. When the first is out of breath, the other takes up the argument; and on his defeat, a third comes in to his relief.*——A dialogue thus carried on, and the justness of character all along preserved, becomes equally entertaining to a man of taste, with the most facetious comedy.——In such discourses Plato's style is natural, easy, often witty, and full of humour; his raillery exquisite, and such as becomes a gentleman; his reasoning refin'd, and metaphysical: the ingenuity and good humour of Socrates, his lively descriptions, frequent ironys, and just strokes of satyr, when set in opposition to the intemperance of language, the passionate furlly behaviour, clumsy wit, four repartees, and personal invectives of his adversaries, form an agreeable contrast, and wonderfully enliven the whole discourse.

His style in
such dia-
logues.

5. Thus, in the dialogue, usually placed first, *Eutyphron* is introduced as the principal character; a man of great superstition, of a profound reverence for the religious rites of his country, believing every fable taught him from his infancy: at the

The character of the
Eutyphron,

* See L. Shaftsbury, Advice to an Author, p. 194, 195.

same

Sect. 7. same time, full of pride and self-conceit;
 looks on himself as abundantly qualified
 to explain all difficultys in religion, and
 thinks it below him, to receive instruction
 from any. Socrates appears fond of being
 taught by him, listens with seeming atten-
 tion, and by degrees lays open the absur-
 dity of his notions, shewing him in the
 most good-natured manner ; how igno-
 rant he was in those things, he had pre-
 tended to understand perfectly. Euty-
 phron at length, sensible of his weakness,
 retires with a cold indifference: he is quite
 confounded, but vanity will not allow
 him to acknowledge the defeat, and so the
 dialogue ends abruptly. The false opini-
 ons of the superstitious are refuted ; Here
 Plato stops short, without establishing in
 their room the true nature of piety, and
 religious worship.—Of the same kind is
 the conversation of Socrates with *Prota-*
goras, who, at this time, resided at Athens,
 in the house of Callias, one of the chief
 magistrates. The debate between Socra-
 tes, and this renowned philosopher, is ma-
 naged in presence of *Prodicus* and *Hippi-*
as, two of the greatest of the Sophists :
Protagoras assumes an high air of wisdom,
 insists

Of the Pro-
tagoras.

insists positively, that *virtue can be taught*, Sect. 7. runs out into long harangues, and will scarce be interrupted by Socrates, who seemingly treats him with the highest respect, applauds his great parts, and congratulates him on the mighty fame, he had acquired through all Greece. At last, Protagoras, by the interposition of Callias and Alcibiades, is prevailed on, to drop for once his high tone and flow of eloquence, and allow the dispute to go on in the way Socrates was used to, who from the badness of his memory was not able, as he said, to retain and follow distinctly all those intricate reasonings of his fellow-philosopher. The proposal was highly pleasing to Protagoras, it flattered his vanity; he looks now on Socrates as greatly his inferior, and therefore in condescension agrees to put, and answer questions in his turn: and now Socrates soon gets the better, involves him in several contradictions, and reduces him to principles evidently false. By this dialogue, which is carried on with inimitable spirit, and the truth of character nobly preserved throughout, Plato shews his countrymen, the little regard due to the Sophists; and

Sect. 7. and by the compleat victory gained by Socrates, over one of their chiefs, prepares their minds, for the reception of those grand truths, in which he designed to instruct them.

Connection
of Plato's
dialogues.

6. For there is a much closer connection between the whole dialogues of Plato, than what is commonly imagined; thus in the last mentioned, the chief question is if *virtue can be taught*, Socrates proves it cannot, in the sense meant by the Sophists, he confutes the arguments of his adversary, and stops there. To have gone further and made Protagoras formally own his ignorance and submit to new instruction from Socrates, wou'd have been quite out of character.—Well, shall

Character of
the Meno.

this important point never be again resumed?—Yes, it is in the *Meno*.—Meno was naturally of a modest temper; he had got a tincture of vanity from the Sophists; yet was willing to listen to instruction; and for that end, brings his son along to Socrates. The question is asked him, what *virtue* is? Meno gives no less than three definitions learned from the Sophists; all these are refuted. Meno is not a little uneasy, to find all his knowledge

ledge so empty. “ You* confound me, says Sect. 7.
 “ he, Socrates! you are like the *cramp-*
 “ *fish*, which benumbs every thing it
 “ touches; thus have you benumbed me
 “ both in body and mind: I thought I had
 “ known virtue, but you have quite per-
 “ plexed me.— Not so like as you ima-
 “ gine, replies Socrates; if the cramp-fish
 “ had the faculty of benumbing itself, as
 “ well as others, it would resemble me
 “ more. I don’t, when certain myself,
 “ raise doubts in others; “ but I am ra-
 “ ther my self the most *doubtful* of all
 “ men; this is the reason, why I suggest
 “ my difficultys to others: but at present,
 “ let us drop the question, what virtue
 “ is, and consider if it can be taught.”

—On this Socrates puts several questi-
 ons to Meno’s son, about the dimensions
 and propertys of a *square*, which the boy
 for the most part answers right, being led
 on by gradual steps, from one part of the
 demonstration to another.—The result
 of the debate is, Socrates declares, *that all*
knowledge is reminiscence; that we should
 labour to form † just *opinions*; which are
 no less profitable than *knowledge* itself; that

* *Meno* pag. 80, 99. *Tom.* 2.

† See Sect. 8. parag. 3.



neither

Sect. 7. neither the one nor the other are in men by nature, and therefore none are good by nature: that none of the wise men, heroes, or patriots in Greece, could ever teach their sons virtue, for the son of a very good man was often of no use whatever to the public; of consequence, those in the state, who rightly perform the greatest actions, and give the best advice, are *divine, inspired, breathed into, and possessed by God*. Nor do they differ, with respect to their wisdom, from *prophets*, who speak much *truth*, but *understand* not what they say; therefore Socrates concludes, *That virtue is not from nature, nor can it be taught, but is implanted in him who is possessed of it, * by divine fate, or appointment, without any intelligence of his own.*——'Tis not our business at present, to make any reflexions on the philosophy of this passage, tho' surely noble, and divine: what I quoted it for, was to prove the connection between the Protagoras and Meno, which seems now very evident; insomuch that the one may be called a sequel of the other: and further, that when Plato in one place leaves the reader in uncertainty, as

* *Θεία μοίρα.*

to

to his own meaning, upon any point of Sect. 7. moment, he generally clears it up in another; forbearing to reveal strong truths before weak eyes, or to divulge them foolishly to those, who would laugh at them: truths which the scornful and haughty Protagoras wou'd have despised, are well received by the more docile Meno. *

7. Other instances that Socrates or Plato, for it is the same thing, instruct those, who shew a willing disposition to learn in the manner most suitable to their temper and capacity, occur both in the *Theagis* and *Lysis*; in the former, Demodiscus brings his son Theagis, at the boy's own request to Socrates, to be taught wisdom. The philosopher finding the youth of a tractable temper, endeavours to instruct him in the most familiar manner; complains of the method, in which young people were then generally educated, and makes the justest observations, on that subject; informs him, how *political* wisdom or knowledge may be acquired by

Of the Theagis;

* Those dialogues in Plato seem not composed on feigned conversation; Xenophon often relates the same, and we have yet preserved by Æschines the philosopher, this discourse of Socrates with Meno, the arguments are the same, the doctrine in both equally divine, only he brings in no Geometry.

Sect. 7. use and experience: but *true* wisdom, which can only make men happy, is the *gift of God*.—Here again the connexion of this with the *Meno*, is obvious.—

Of the *Ly-*
sis.

In the conference with *Lyfis*, Socrates finds that Hippothales is in love with *Lyfis*; this serves as a natural introduction to a discourse on friendship: here, as Socrates is not engaged with a Sophist, he argues with less reserve. He draws indeed no direct conclusion, in the end of the dialogue; but whoever attends carefully to the reasoning, which is sometimes pretty nice, will find, he makes friendship consist in a likeness and harmony of minds and affections, and that the *DEITY* is the only primary and essential friend, all others are but secondary and unstable; thus says he “ medicine, which conduces to
“ the good of our bodys, is a friend for
“ the sake of health, and health is also a
“ friend, and is so on some account,” viz. the enjoyment of life: “ this last again is
“ a friend on some other account; suppose our being useful to the public, and
“ thus going on, shall we not at last, necessarily arrive at the † *beginning*? which


† *Αρχή*.

“ has

" has no reference to any other friend, Sect. 7.
 " but is the first friend, on whose account
 " all these other things are said to be
 " friends, tho' they are in a manner only
 " *images* of this FIRST, and only TRUE
 " FRIEND." Here we have a young man,
 giddy and thoughtless, apt to be led astray,
 by his pretended friend, to the most criminal
 indulgences; Socrates recalls his
 thoughts from these mistaken friendships,
 and endeavours to persuade him, to fix
 his affections on the most deserving object;
 and all this by such arguments, as
 seemed most agreeable to that temper,
 which he found Lysis in.

8. But the greatest triumph gained by
 the eloquence of Socrates, remains yet to
 be taken notice of: every one knows the
 character of Alcibiades, he was of a noble
 family, a beautiful person, the bravest,
 the most gallant, and most ambitious of
 men. At Athens, he was the first in power
 and authority, commanded their armies,
 and had gained several battles. In the
 midst of his glories, Socrates, in the first
 Alcibiades, speaks to him frankly of his
 pride, vain-glory, restless ambition, im-
 mense thirst for power, which never con-
 tent

Of the first
Alcibiades;

Sect. 7.  tent with the present, pushes him on still further. " I am now going, says he, to discover to yourself the very thoughts of your own heart: I think, if some God should this moment ask you, whether would you, Alcibiades, live satisfied with your present enjoyments, or die instantly, if excluded from acquiring more? you would rather choose to die!—— It seems then, Socrates, you know my thoughts perfectly well, be it so; should I contradict you, it would not be in my power, to persuade you of the contrary."——Now is not this pursuing the precepts of eloquence above-mentioned? The young hero, sensible the charge was true, dares not disown it; Socrates does not stop here; he improves this advantage, and presses home his argument, till Alcibiades is convinced of the beauty of virtue, the baseness of vice, the folly of his past life: and declares his resolutions to be guided by Socrates for the future.—— But his resolutions were too weak.

Of the Symposium.

Again in the *Symposium*, or banquet, where a variety of characters are brought in, and each delivers his opinion of love according to his own sentiments and practice,

vice, some of them wicked enough. Af- Sect. 7.
 ter Socrates has declared his opinion, re-
 proved them for their vice, and recom-
 mended a love of an honourable, pure,
 and holy kind; with what an extasy is Al-
 cibiades seized! how is he ravished with
 the divine eloquence! hear how he him-
 self describes it. * “ I assert, says he, that
 “ Socrates is like those statues of the
 “ Satyrs and Sileni, formed by no mean
 “ artificers, holding harps and flutes in
 “ their hands, they are so contrived as to
 “ open and shut easily; if you only view
 “ their outside, nothing can be more ugly:
 “ but when opened, they contain within
 “ them the *images* of all the Gods. Thus
 “ at first hearing, the discourses of Socra-
 “ tes appear absurd; he talks to you of ar-
 “ tificers, braziers, and shepherds, takes
 “ his similes from low life, and repeats
 “ them over and over: on this account a
 “ stranger is apt to laugh at him: but if
 “ you unfold and look into his sentiments,
 “ you find that there is the most pro-
 “ found sense in every word; that his
 “ speeches are divine, contain the *images*
 “ of all the virtues, and all the precepts

* *Convivium*, pag. 215, 216, 222. *Tom. 3. Seran.*

“ necessary

Sect. 7. “ necessary to form an honest and good
 “ man!——Nay, Socrates, you are pre-
 “ ferable to the Satyr *Marfyas* himself ;
 “ he enchants mankind by the help of a
 “ musical instrument; whereas, without
 “ either harp or lyre, you have the same
 “ power by your naked words: whoever
 “ hears your discourses, man, woman, or
 “ boy, tho’ repeated even by a very or-
 “ dinary person, that moment they are
 “ quite ravished and amazed.——Were
 “ I not suspected of having taken too li-
 “ beral a glass, I would declare on oath,
 “ how I am always affected when I hear
 “ Socrates: distracted like the Coryban-
 “ tes my heart leaps for joy, and his
 “ words draw tears from my eyes; I have
 “ heard Pericles, and other excellent ora-
 “ tors, and thought they spoke well: but
 “ never felt the same effects; my soul was
 “ not confounded; I was not enraged at
 “ myself for my slavish dependant life;
 “ nor ever wished it in my power to
 “ change.——Your eloquence, yours a-
 “ lone, Socrates, could extort the confes-
 “ sion, that I was indigent of many vir-
 “ tues necessary for doing real good to
 “ my country, yet intirely neglected to
 “ acquire

“ acquire them, while in the mean time Sect. 7.
 “ I pretended to devote myself wholly to
 “ the service of the Athenians. Should I
 “ listen to you at present, I know I would
 “ remain no longer master of myself, but
 “ be as formerly transported.—I am ob-
 “ liged to seal up my ears by force against
 “ the music of this enchanting Syren; I
 “ run off and fly him lest the charms of
 “ his conversation allure me for ever to
 “ his company!—I must need shun him;
 “ confusion and remorse seize on me.—
 “ I have broke all my promises!—I am
 “ conscious of the truth of all he says,
 “ conscious it is my duty to act as he ad-
 “ vises.—But the moment he is gone,
 “ ambition and desire of praise overcome
 “ me!—How often have I wished him
 “ dead, yet if it happened, I know no
 “ man would feel a deeper sorrow!—
 What a noble representation have we here
 of the power of eloquence, and the strug-
 gle in the soul betwixt virtue and vice?
 one knows not which to admire most;
 the irresistible address of Socrates, or the
 lively picture given of it by Plato.

P

S E C T.

S E C T. VIII.

The connexion of Plato's dialogues considered,—they are the best fund of comment upon each other.—his reasons for joining physics to morals.—Plato severed anger from the divine justice.

BY this time, I suppose it evident, tho' many other examples might be given, how well Plato has succeeded on his own plan of rhetoric, how he suits himself in every different dialogue to the hearers, carefully collects, and places in their natural order all those real and primary motives, which most effectually gain an assent, and promote the *end* he aims at.

The connexion of Plato's dialogues further considered.

I have said there is a close connexion betwixt several of Plato's dialogues; this may need a little further illustration.—Nothing is more obvious in some of them: thus the *Theaetetus*, *Sophist*, and *Politician*, are continued conversations on the several branches of one and the same subject; even the same persons are speakers in all three, and relieve one another by turns.—By this manner of writing, I apprehend
Plato

Plato intends to point out a mutual connexion and subserviency amongst the several sciences.—It is impossible, in a few words, to give a distinct, adequate idea of these three dialogues; the more nearly one considers them, this intention of Plato will appear in a stronger light.

2. In the *Theaetetus* his first design is to confute the vain and empty doctrines of the Sophists. This he does at great length. Then he proceeds to teach *Theaetetus*, who is fond of learning, what *science* is. Four definitions of it are given, such as the Sophists usually insisted on: these are refuted. Hence Socrates takes occasion to inform him, that we have in our minds the true seeds of knowledge, but that they require the hand of a skilful *midwife* to assist the birth and to distinguish accurately the sound and natural from the distorted or monstrous offspring: he promises to assist Theaetetus for this purpose, and instructs him in what knowledge consists. At the same time he considers the state and condition of *philosophy* in the world, compares it with the tenets and practice of *politicians*, describes the manner of both, and cautions the philosopher

Of the *Theaetetus*;

Sect. 8. not to give his assent rashly, if he intends to succeed in his enquiries after truth.—

Sophist;

In the *Sophist*, the same persons meet, in consequence of an appointment made the former day; they first endeavour to ascertain the meaning of the word *Sophist*, and examine no less than six or seven definitions, which amount in a few words to this, “ that he is an inventor of vain and false “ opinions, who for hire imposes upon o- “ thers his fallacious doctrines.”—Then they consider, how a Sophist may teach falshood. This naturally introduces a long discourse, *de ente, et non ente*; and here we have also some parts of the doctrine concerning the τὸ ὄν; which is again more fully considered in the *Philebus*, and fifth book of the republic.—Having discussed these subtile points, they pass on immediately the very same day, (for *Socrates junior* now relieves *Theaetetus*) to examine the true character of a *politician*, which, in the *Theaetetus*, had not been so fully attended to. Here Socrates discourses at large on the nature of civil government, and the different forms of it, explains how policy is an *art*, and shews that, whatever be the form of government, he only is the

and Politician;

the true *magistrate* who has the *right political art*: that the sole rule and *end* of his magistracy is the public good. In the next place the question is discuss'd, how far *laws* may be altered as new circumstances occur, a comparison made betwixt the political art and that of the weaver. From which, in a most simple but convincing manner, Socrates draws this conclusion, that the *end* of all political *contexture* is to unite into one close harmonious frame, the tempers of the brave and modest; which is then wrought with the best and happiest art, when it includes the *whole society*, and by a just community imparts felicity to all the state: in short he examines what the art of policy is in general, just as Cicero, in his orator, examines the art of eloquence.

I cannot end this abstract of the *politician*, without taking notice of the grand and sublime idea there given us of the DEITY.

* “ HE is *always the same*, in, and according to, the same manner; the world has received many blessings from its *Parent*, but still necessarily partakes of *body*, and therefore cannot be wholly free from

* *Vide Politic, Tom. 2. Serran. edit. pag. 269, 270, 273.*

“ *change.*

Sect. 8. “ *change.*—It is hardly conceivable for any thing to continue always revolving, unless by the interposition of the same power who put every thing at first in motion.—HIM, ’tis inconsistent to suppose sometimes moving one way, sometimes, the contrary.—Neither must we say, that two contrary Gods, with contrary designs regulate the universe. Sometimes it is directed by a *divine cause*, and is invigorated by its Creator with *new life*, and a *fresh immortality*: at other times, when left alone for a *season*, it goes by itself, and runs into many thousand retrograde revolutions: wherefore God, who formed the world into order; seeing it under such difficultys, upon his retiring from its government, into his own *seat of contemplation*, and leaving as it were the helm of the vessel, being resolved that in this agitation it should not by the disorder perish, and fall into the *infinite abyss* of chaos and confusion, *appears again sitting* at the helm, recalls the broken and diseased parts to their former order and regular motions, directs, amends, and re-establishes the whole in youth and immortality!”

“tality.”—Here, and in what follows of Sect. 8. the dialogue, the UNITY of GOD is asserted, and his independent distinct essence as separate from the universe. HE is represented as *immutable*, as creating and governing the universe, as giving life, health and vigour to all things, by his immediate presence; instant ruin, death, nay even annihilation following on his absence! all nature dependant on his nod! reviving, flourishing, and becoming immortal at his appearance! on his withdrawing himself, that moment it fades away and dies! How just and noble are these sentiments of Plato! how nearly resembling those of the Psalmist as translated by Buchanan——

*Atque adeo, quae terra arvis, quae fluctibus
aequor*

*Educatur a te uno pendent, Pater optime!
teque*

*Quaeque suo proprium possunt in tempore
victum.*

*Te magnam pandente manum, saturatur
abunde*

Omnia, te rursus vultum condente fatiscunt.

*Te tollente animam, subito exanimata re-
currunt*

*In cinerem: inspirante animam te denuo,
surgit Illico*

Sect. 8. *Illico foecundae sobolis generosa propago;
Et desolatas gens incolit aurea terras.
Sic eat: O nulla regnet cum fine per aevum
Majestas divina: suumque in secula laetus
Servet opus Deus.* PSALM. 104.

The remarkable beauty and sublimity of this passage of Plato will I hope be a sufficient apology for introducing it here, tho' it has a little interrupted our considering the connexion of his dialogues.

and this last
with the
Republic.

3. To return now to that. Can any one refuse the close and inseparable connexion of the Politicus and the Republics; the one is really an introduction to the other, and designed so by Plato, in order to make his system of politics complete: what difficulties had occurred, in the *Sophist*, on the doctrine of the τὸ ὄν, or what *really is*, are partly cleared up in the end of the fifth book of the Republics, and in the sixth. The difference between Ignorance, opinion, and knowledge, is clearly ascertained; knowledge is of what *really is*, * ignorance of what *is not*; and *opinion*, as a middle between knowledge and ignorance, has for its object a middle between the two other objects. By opinion we can

* See note in Sect. xii. last paragr.

only

only judge, probably *. It may err, but Sect 8. knowledge cannot. Therefore opinion is conversant about one thing, knowledge about another; opinion is one kind of power or faculty; knowledge a different one: the latter is the highest of all powers.

† This difference between knowledge and opinion, is in a most elegant manner illustrated in the *Meno*; he asks Socrates “ why is knowledge always preferred to “ opinion, and why are they separated? “ —Do you know, says Socrates, the reason of this? did you ever attentively “ consider the statues of *Daedalus*? — “ How do you mean, Socrates?—Because “ if they are not chained down, they take “ wings and fly away; but if chained, “ they stand still. Thus true opinions “ while permanent, are a noble possession: but they will not continue long “ in the mind of man, and therefore are “ not of great worth, till chained down “ by reason.‡

The same subject is resumed in the *Philebus*; as subtile a dialogue as any in *PLA-* and all of them with *Philebus*;


* Δοξάζειν

† Vide Republic. v. pag. 477, 478.

‡ *Meno* pag. 97. Tom. 2. Serran.

Q

To,

Sect. 8.  To, tho' at the same time, one who attends with due care to the reasoning, will be greatly delighted with the truths there demonstrated.—He compares the different kinds of pleasure and wisdom, and proves the latter in every respect superior to the former. He goes further and shews there is no happiness at all, either in pleasure or knowledge by themselves alone: that neither of them contain *good*; that this *good*, by which he clearly means the DEITY, is *self-sufficient*, and no one can be happy but he who pants after it, seeks earnestly to *lay hold of and possess it*, and is indifferent about all things else.—Here also God is called $\delta \Delta\etaμιουργός$, the CREATOR of all things.—I find myself insensibly hurried into the depths of Plato's philosophy; but some examples were necessary to support the assertion, that Plato is the best interpreter of himself, if we have the patience to compare carefully one part with another where he handles the same subject.

and with
the twelve
books of
Laws and
Epinomis;

4. As the Politicus, Meno, Philebus, and Republics, frequently explain each other, so to one conversant with Plato, it will appear obvious, that all four serve to
clear

clear up any difficultys in the twelve Sect 8
books of laws and Epinomis.—Of this
various examples might be given: to in-
sert them all would be tedious. One or
two will be sufficient as a specimen.

Thus in the ninth book of laws, we
have a long and accurate dissertation, on
the foundation, the end, and due propor-
tion of punishments; several lawgivers
were for punishing all crimes alike, with-
out considering that some are more, some
less hurtful to society: but especially they
attend not to the *intention* of the criminal,
the thing chiefly to be regarded, and the
very essence of the crime: many men
have also mistaken notions of justice and
true worth. They are not *willingly* unjust.
In that case, the injury is not to be called
wilful, nor punished as such.—* “ Shall I
“ tell you my opinion on this head, says
“ the *Athenian guest*?—What is it? an-
“ swers *Clinias*.—ATH. That all *bad men*
“ are so against their wills; and hence,
“ this other consequence must follow.—
“ CL. Which?—ATH. That the unjust
“ man is bad, but that he who is bad, is
“ unwillingly so; an involuntary act can

* *Leg. ix. pag. 860. Edit. Serrah.*

Sect. 8. " never be deemed voluntary: he there-
 ~~~~~ " fore, who looks on injustice as invo-  
 " luntary, must reckon that a man who  
 " acts unjustly does so *against his will*."  
 —Plato proceeds to apply this principle  
 to the ends of *legislation*; and his reason-  
 ing is, in some respects, pretty intricate:—  
 one difficulty arises from taking this ma-  
 xim for granted, *that no one is willingly un-*  
*just*, without pretending to prove it, or ex-  
 plaining in what sense he uses these words.  
 —Now this obscurity is partly removed  
 by a passage in the *Meno*, \* where he ex-  
 plains himself more fully, and proves that  
 no one *willingly* wishes for evil; *Socrates*  
 asks *Meno*, " Don't these who approve  
 " and desire becoming actions, desire also  
 " good actions?—Yes, says *Meno*.—  
 " Soc. When some wish for *evil* things,  
 " others for good, do they not all seem de-  
 " siring of *good*?—ME. Not at all, but  
 " some of evil.—Soc. Whether is it that  
 " they think evil things good, or even  
 " knowing them evil, still wish for them?  
 " —ME. Both, I think.—Soc. When  
 " knowing them evil, are they desirous  
 " that evil should befall them?—ME. Sure-

\* Pag.—77, 78. Tom. 2. *Serran*.

" ly.

“ ly.—Soc. Whether do they think &—Sect. 8.  
 “ vil profitable to the possessor, or know  
 “ it prejudicial to him?—ME. Some think  
 “ it profitable, others know it to be hurt-  
 “ ful.—Soc. Do these who think evil  
 “ things beneficial, really know they are  
 “ evil?—ME. I cannot think they do.  
 “ —Soc. 'Tis therefore plain, they are  
 “ ignorant such things are evil; but they  
 “ think them good; and consequently de-  
 “ fire them.—ME. It appears so.—Soc.  
 “ Again, do they, who are fond of evil  
 “ things, and think them hurtful to the  
 “ possessor, really know they will them-  
 “ selves be hurt by them?—ME. Surely.—  
 “ Soc. But must they not think them-  
 “ selves miserable, so far as they receive  
 “ hurt?—and if miserable, they are un-  
 “ happy; but do any wish to be so?—  
 “ ME. No one.—Soc. Therefore no one  
 “ is desirous of evil things?—ME. I think  
 “ you right, Socrates.”

5. Again, 'tis well known, the *Timæus* and with the *Timæus* and *Critias*; and *Critias*, are but a sequel of the Republics: the speakers indeed are different, but as would appear from the beginning of the *Timæus*, they were present at these conversations, because *Timæus*, with the help of


**Sect. 8.** of Socrates, resumes the model of policy, then laid down, and tells him, “ We ap-  
 prove, Socrates, of all that was said.” The *Timæus* discovers to Plato’s citizens, the creation of the world, that by this knowledge they might be confirmed in the truths taught them concerning DEITY. The Critias lays before them, the lives of the first Athenians, before the deluge, whose example is recommended to their imitation, just as the reign of Saturn is in the fourth book of the laws.—Thus the *Timæus* and Critias are \* to the Republics what the *Epinomis* is to the Laws; wrote in the same spirit, and with the same design.—One, who has read Plato, with the least attention, will easily observe, how the *Timæus*, *Philebus*, and *Epinomis* are closely connected, and mutually illustrate each other.—Thus in the † *Epinomis*, it is said in general, “ that God, “ who has the perfection of divine felicity in himself, is free from ‡ pleasure

\* i. e. The epilogue or sequel to the Laws.

† Pag. 985. *Epinomis*, Tom. 2. Serran.

‡ Pleasure and pain are here considered as turbulent emotions distinct from the feelings which arise from the exercise of the calm affections. These distinctions are fully explained in Mr. HUTCHINSON’S Philosophy.


“ and

“ and pain, and possesses all wisdom and Sect. 6.  
 “ knowledge.”——This grand thought   
 concerning DEITY, laid down here as a  
 simple position, is beautifully illustrated  
 in the \* Philebus, by considering that dis-  
 position of mind in which one neither  
 feels pleasure nor pain; it is said, “ no-  
 “ thing hinders him to live so who chuses  
 “ a life, where wisdom presides. In a life  
 “ of this kind, he will not be at all affec-  
 “ ted or disturbed either with pleasure or  
 “ pain.—Such a life will be most agree-  
 “ able to a wise man, and is most divine;”  
 whence he infers, “ ’tis consonant to the  
 “ nature of the Gods, *neither to be pleased,*  
 “ *nor the contrary.*”

6. This philosophy, however just, has  
 been found liable to great difficultys by  
 some, who pretend to draw strange con-  
 sequences from it; which may be owing,  
 as I apprehend, to their not having suffi-  
 ciently attended to the connexion I am  
 insisting on, nor by that means allowed  
 the Philosopher to explain himself. As  
 an example of this, and therefore a fur-  
 ther illustration of what we have by the  
 former instances been endeavouring to


\* *Philebus*—pag. 33. Tom. 2. *Serran*.

prove

**Sect. 8.**  prove, we shall here examine some things advanced as consequences, from this part of PLATO's philosophy, in *the divine legation of MOSES*. That author is at great pains to prove that the antient philosophers, and particularly PLATO, could not believe a future state of rewards and punishments, because they universally held this principle, "that God could neither be angry, nor hurt any one;" they knew not, says he, "how to sever anger from the justice of the divine nature, nor fondness from it's goodness; and that the *gratia*, which they left the DEITY, was no passion or affection, but only a simple *benevolence*, that went not from the will, but from the essence of the SUPREME BEING."—As my intention is only to explain PLATO, let it be observed, that this Philosopher makes happiness or misery, or, in other words, rewards and punishments, the necessary result of virtue and vice. I shall not dispute with Mr. Warburton, whether this may be called a *natural* or *moral* constitution; for he lays great stress \* on the difference between

\* Vol. i. pag. 306. and Remarks in Vol. ii. Part 2. page 38.  
I have




tween these two. What PLATO means Sect. 8. by it, is briefly this. 

Happiness is the necessary consequence of good and virtuous affections, and misery flows necessarily from vitious and bad ones; and the human frame is thus wisely constituted by nature.—The question then is, if such a doctrine be quite inconsistent with the belief of a future state, and if as-

I have here designedly avoided the metaphysical question, Whether the DEITY be *naturally* or *morally* good. All allow that God intends the greatest absolute good, in the whole of his works; and those, who plead that he is *not necessarily* just and good in the same sense, he is eternal and omniscient, still own it impossible for God not to be, or so much as *will* he should not be just and good. On the other hand, those of the opposite scheme don't say the divine goodness is an unintelligent principle, not understanding the reasons of its own conduct. In short, all agree God is absolutely good and just, and even cannot possibly will to be otherwise; and that he absolutely approves his own goodness and justice. Is not this sufficient? nay all further semblance of inquiry is perhaps but a jargon of words, if I mistake not, without meaning, I am sure without use. Both sides grant that God, as a righteous Judge, will reward virtue, and punish vice? the strictest fatalist never refused this: and so far as he contends that the DIVINE BEING cannot act arbitrarily, but necessarily be determined by the *best of motives*, namely, the *bighest universal good*, he seems to have the better of the argument. Therefore I can see no reason for finding so much fault with the philosopher *Sallust*, as Mr. *Warburton* here does; much less can I approve of that language, which seems to infer that rewards and punishments are positive, and arbitrary appointments: this points out God as acting towards his creatures, in the way of absolute dominion: a strange philosophy! I should think it less offensive to reason, to say, goodness is as *necessary an emanation from the divine nature*, as light from the Sun, than to affirm what implies the DEITY may act, from *mere will and fancy*, with regard to the happiness of his creatures.

R

serting

Sect. 8. serting that God cannot be angry, evidently infers he cannot punish vice?—Now according to the Platonic scheme, the justice of the DEITY is nothing else but an exertion of his universal benevolence, disposing him to give such laws to every being, as he sees necessary for the good of the whole, and to enforce these laws, with the proper sanctions of rewards and punishments. As in human governments, that is the most excellent, which pursues the greatest public happiness: so the best idea we can form of the divine government, is to conceive its end to be the highest good of intelligent beings. In this view, the sole motive for inflicting punishment cannot be that of vindicating the divine authority, and avenging its affronted majesty, considered as an interest separate from the good of the whole: but the same goodness and benignity of nature is even exerted in chastening a miserable wicked object, till he be reclaimed, and brought to a sense of his guilt and misery. If this end is not attained, yet divine punishments may have this benign view, that by the awful example, the rest of the rational world may be preserved in their obedience,

dience, and in the state of happiness resulting from it. The SUPREME BEING must therefore be considered as wholly free from what is properly called anger, and from all perturbation and painful resentment; he inflicts punishment with the same serenity and benevolent disposition, as he exercises mercy\*. Thus according to Plato his justice is nothing else but a *mode* or *branch* of his goodness: but let us hear himself.

When considering the goodness of the DEITY, and how far he is the author of evil, he says, † “ God is good. He is not, as  
 “ many say, the cause of every thing. The  
 “ good things we enjoy are to be solely as-  
 “ scribed to him: but we are to search for  
 “ another cause than God for our evils.  
 “ Or, if we will say they come from God,  
 “ some such reason as this is to be assigned.  
 “ We may say God does always what is  
 “ just and good, and the persons punished

\* This is the view, which our best Divines give us of God's justice: thus Dr. *Henry More*, “ Whether is pure goodness, or mere will  
 “ and sovereignty the measure of God's providence? he answers,  
 “ if it be the latter, no man living can tell what to expect in the  
 “ conclusion. What can give any stop to such arbitrary procedure,  
 “ but God's justice, which is a branch or mode of his goodness.”  
 Page 145. *More's Divine Dialogues*, Glasgow 1743.

† *Vide Republ. ii. pag. 379, 380.*

Sect. 8. “ receive benefit by it: but the poet must  
 “ not say the sufferers are miserable, and  
 “ God inflicts that misery on them; if in-  
 “ deed he say the wicked, as miserable,  
 “ stand in need of punishment, and when  
 “ punished by God receive benefit from  
 “ it, this may be permitted: but we are  
 “ strenuously to oppose any man, who  
 “ says God is the author of evil to a good  
 “ man.—Such language is, at no rate, to  
 “ be tolerated in a state.” Here we are  
 in the plainest manner told, that God is  
 not a malevolent being, or prompted to  
 punish merely from a principle of vindic-  
 tive justice, which, according to PLATO,  
 would be downright tyranny: but all di-  
 vine punishments proceed from a design  
 to reform the offender, and do him good.  
 If any deny this to be PLATO’S meaning  
 here, we shall make the Philosopher ex-  
 plain himself, by connecting this with an-  
 other passage of the same books, where he  
 says, \* “ How can it be maintained ad-  
 “ vantageous for the unjust man not to be  
 “ found out in his wickedness, to escape  
 “ and suffer no punishment? is he not re-  
 “ ally the worse for not being discovered?

\* *Republ.* 391.

“ For,

“ For, if found out, and duely *chastised*, Sect. 8.  
 “ the irrational and wicked part of his  
 “ nature will be brought under subjecti-  
 “ on to the rational.” So that, according  
 to our Philosopher, this doctrine gives no  
 encouragement to vice: on the contrary,  
 informs the wicked man that while he  
 continues unreclaimed, he must be his  
 own tormentor. And consequently, it is  
 the highest act of benignity, by proper cor-  
 rections, to bring him to a sense of his du-  
 ty, and render him capable of happiness.  
 Thus we see Plato knew well how to se-  
 vere anger from the DIVINE JUSTICE, and  
 had, to speak modestly, as precise ideas of  
 the DIVINE NATURE as any modern phi-  
 losopher.

Thus I have endeavoured to trace out  
 the connexion of these dialogues, and gi-  
 ven a specimen of our general position,  
 that PLATO is the only true commentator  
 upon himself.—Many more examples  
 might be produced out of these very dia-  
 logues; but we must proceed briefly to  
 consider the rest in the same view.


The *Charmides* and *Laches* seem also The Char-  
midēs;  
 preliminary discourses to the *Republics*; in  
 the former we have several definitions of  
 tempe-

**Se&t. 8.** *temperance*, given by Charmides who was a kind of Sophist; all these Socrates rejects; then he discourses on the use of this virtue in life, but in a looser way of reasoning, without ascertaining its true import and meaning: this is left to the fourth \*book of Republics where he gives a clear notion of it, and its coincidence with all the other virtues in *civil* life. Thus also the Laches; in the *Laches*, he first of all severely reprimands those politicians, who mind only the affairs of state, and neglect the education of their children, and noble rules on education are there laid down; 'tis evident how nearly this is connected with the books of Laws:—in the other part of the dialogue, Socrates talks at large of civil fortitude, yet gives no certain determined definition of it. But in the fourth † book of the Republics the nature of that branch of virtue is fully examined and ascertained.—The *Hipparchus*, as it points out, in what way we may lawfully make gain, is therefore a kind of essay on private *oeconomy*, and so both it, and the *Menexenus*; *Menexenus*; *nus*, which is an exhortation to the love

\* *Republ. iv. pag. 431. Edit. Serran. Tom. 2.*

† *Republ. iv. pag. 429.*

of

of our country, make a very proper in- Sect. 8  
 troduction to the *Republics* and *Laws*. 

The Phædrus and Gorgias have been already mentioned. Their subject is part- Gorgias;  
 ly oratory, explaining its use and end; and in the second part of the *Gorgias*, Socrates has the same dispute with Callicles, on the nature of justice, which he has with Glau- cus and Polemarchus in the second book of the *Republics*: in both places, Socrates contends with all his force against those ancient Sophists, who like the modern *Hobbesians*, would have justice “ consist “ in a natural desire and attempt to be su- “ perior to every other person, by all “ means whatever, right or wrong.” This detestable doctrine is fully confuted; and the immortality of the soul, the rewards of virtue, and punishments of vice, as strongly asserted in the *Gorgias*, as in the *Republics*.—In the *Phædrus*, besides the Phædrus;  
 rules of rhetoric already taken notice of, we have a long and sublime dissertation on *divine love*; on the gradual progress of the soul towards the SUPREME BEAUTY; and how she is depraved and ruined by departing from it.—on this account the Phædrus, the *Philebus*, the *Symposium*, the  
 sixth

**Se&t. 8.** sixth and seventh books of the Republic  
 ~~~~~ mutually illustrate each other.—Of the  
 Hippias; same nature with the Phædrus is the *Hippias major*; three or four definitions of *beauty* given by that Sophist are disproved by Socrates, and beauty *itself* is described as an EFFULGENCE proceeding from the supreme GOOD, perceivable only by the *intellect*, and not by mortal eyes.—This is the constant language of PLATO.

I should have observed before, that the
 Euthyde- *Euthydemus* is of the same kind with the
 mus; *Sophist*, the *Protagoras*, &c. employed in overturning the errors of the Sophists; as likewise the *Hippias minor*.—Almost every one knows the subject of the *Phædo* is, directly, to prove the immortality of
 crito; the soul.—In the *Crito*, Socrates is advised by that disciple to make his escape out of prison, and fly from public punishment. Which counsel he rejects, as unbecoming
 Alcibiades; his character.—The second *Alcibiades* is on prayer, and gives great light to the sentiments on that head in the third book of *Laws**. In this dialogue Socrates declares
 also

* I have not, for brevity, inserted the two passages into the text: in the *Laws*, Book III. page 687. it is said, "There is one desire common to all mankind, 'that every thing should befall

also the DEITY is not to be corrupted by Sect 8. bribes, nor appeased by the sacrifices and offerings of impious men. This doctrine, so worthy of the DEITY, and so alarming to a wicked mind, is here only slightly touched on. But fully discussed in the tenth book of the Laws *. This is another proof of our general assertion.

† The *Parmenides* is by far the hardest of all PLATO's dialogues, he disputes with the greatest subtilty, on the powers of the Parmenides;

“ befall us, according to the wishes of our own heart, that both father and son will often put up to the Gods very foolish and wicked prayers, for each other, or for themselves; that we ought not to wish, nor earnestly endeavour, that every thing happen to us according to our wills, that it is dangerous for one, void of wisdom and knowledge, to obtain all his wishes; ’tis better for him in many cases to meet with the contrary.” These religious principles are here only laid down in general; but the truth of them is fully demonstrated and established, in the *second Alcibiades*, pag. 141—145. Tom. 2. where Socrates instructs his young disciple in the nature of prayer; informs him, it requires a great measure of wisdom and knowledge to pray aright: that it is better for us, the Gods do not grant any of our foolish petitions. various instances are given, where men wise enough in the opinion of the world, after obtaining their requests, have repented of them all their lives: from which he infers; there is great danger in asking any thing, till we are fully apprised of all its consequences, and have considered, whether it may really prove to us such a blessing as at first sight we imagine; and then Socrates recommends, as a fit model for prayer, the following one composed by some unknown person: “ Almighty Jove, give us good things, whether we pray for them or not; and avert from us evil things even tho’ we ask them.”—

* *Alcibiades*, pag. —150.

† Pag. 905, —907.

Sect. 8. τὸ ἐν, shews it is the original of all things,
 is above them all, that they proceed from
 it, and are naturally referred to it.—The
 mysteries of Pythagoras are said to be here
 delivered.—Many learned men are of
 opinion, we have now entirely lost the
 key of Plato's doctrine in this dialogue;
 that the Philosophers had an occult lan-
 guage of their own, with regard to num-
 bers, like that of Homer's Gods, well un-
 derstood by them and their disciples: but
 which dyed with themselves. Be in this
 what will, we have no need to recur to
 the Parmenides, for proving the UNITY
 OF THE DEITY, which seems there to be
 represented: Many other passages of PLA-
 to clearly ascertain that grand point.—
 Cratylus, Lastly, the *Cratylus* is almost wholly em-
 ployed in shewing the origin of language,
 and invention of words; and so far as it
 points out the true use of words, and how
 some are naturally fitted to convey the
 idea, it is connected with the dialogues
 and Ion. on Rhetoric; and so may the *Ion*, which
 is a dissertation on Poetry.—The *apology*
 for Socrates is so well known, I need say
 nothing of it.

8. Thus


8. Thus after running over, as briefly as possible, almost the whole of PLATO's dialogues, I hope the connexion appears evident; in this light, they may really be considered as commentaries to one another.—The noble author of the *Characteristicks*, our British PLATO, as he has imitated the GRECIAN well, and happily transferred the various beautys of his diction and dramatic composition into the English language, so has he also followed PLATO in this, that all * his treatises are connected together, and mutually illustrate one another.—If there is any passage obscure, any sentiment

Sect. 8.

 Plato the best interpreter of himself.


* The connexion of the *Inquiry* and the *Moralists* is obvious, and the third volume is a commentary on the other two; the *Essay on wit and humour* has many co-incident thoughts with those of the other treatises. For this we have the express authority of the noble author himself; he says “there is a connexion and dependency of the joint-tracts in the two first volumes, and that the three pieces of the first volume were really designed as prefatory to those of the second.” [See pag. 189, 190. vol. iii.] However what I intend to shew, is not so much that the several dialogues of PLATO are all parts of a whole; but rather that the several parts are the best fund of comment on each other, and that the different works conspire to the same end, namely, that which to the author appeared of most importance: which proves sufficiently, that PLATO never intended to write to readers of different sorts, and that any remarkable doctrine which occurs in one dialogue, whether of the popular kind or not, might have been as well introduced into another. This at once destroys the distinction after-mentioned of *Exoterics* and *Esoterics*.

Sect. 8. faintly expressed, any doctrine not fully explained, in one dialogue of PLATO, turn over to some other on the same subject, compare them accurately, and you will in most cases find out his full meaning.—nay, I am afraid, if not this way, we may almost despair of discovering it at all.—The glosses of commentators, and the *later Platonists*, will not afford us so much help as we at first expect; they too commonly use a vain parade of dark and unintelligible words, they mimic the noble enthusiasm in the periods of their great Master; but are happy in nothing so much as in rendering him more *obscure*. His style is peculiarly emphatic, theirs often trifling, without meaning, affected and bombast; if PLATO makes choice of a hard word, he takes care always, in some part of the dispute, to define it: they without attending to that, use the word, twist the metaphor or the allegory into a thousand different shapes, and with great dexterity find out many *secrets* their Master never once dreamed of. By pursuing these puerile conceits of their own, they work up at last a *net*, out of which they can neither disintangle themselves nor their readers.

readers.—But out of this number I except Sect. 8.
Plotinus. 

9. PLATO, as I hinted before, seems also, by this method of joining the sciences, to point out how useful the knowledge of them all is to the true Philosopher. I know Plato has been blamed, for mixing the pure and simple philosophy of his master SOCRATES, with the abstruse doctrines of Pythagoras: but perhaps he may be easily justified in this. Charmed with the manner in which Socrates taught *morals*, he has transmitted a faithful copy of it to posterity. But as he had also traversed the earth, in pursuit of knowledge, he was too much a lover of mankind, to bury it with himself, and not generously impart it to others.—I imagine it might be shewn, were this a proper place, that 'tis a mistake to think SOCRATES was altogether against the study of natural Philosophy and Geometry. It were easy also to point out the grounds of this common error. One thing is plain, that those who think so must accuse Plato, who is allowed by all to be the greatest master of dialogue-writing, of the grossest blunder that kind of composition is liable to; namely,
making

His reasons
for joining
physics to *morals*.

Sect. 8.  making the chief personage Socrates speak quite contrary to character in all the dialogues where Physics are treated. But grant this had really been the opinion of Socrates, and that Plato had agreed with him in his own private sentiments, that the study of *natural* Philosophy was to be neglected, yet we may reasonably suppose he well foresaw it impossible to prevent the world from cultivating that science. Who can set bounds to the curiosity of man, and his thirst after knowledge? the glorious scene of nature is too lovely an object to escape our enquiry. Shall I be warmed, be chear'd and enliven'd by the rays of the sun, refresh'd by the cool winds, be struck with the majesty of the rolling ocean, and the beauty of the stars; yet debarred from searching into the natures and causes of these? nor once reflect on the contrivance which produces such beneficial effects?

In short, you must rob mankind of thought and reason, before you can prevent them from contemplating the works and laws of nature. PLATO, well aware of this natural inclination, endeavours to turn it to the best use. SOCRATES was now gone,
and

and no man alive able to speak on morals with the same irresistible force: it was highly proper to call in the other sciences to the aid of morality. Physics and Astronomy, as PLATO handles them, furnish the best arguments against Atheism: if these are laid aside, who knows, might PLATO say, but in a few ages, nay a few years, infidelity may universally prevail among the Philosophers, and thence among the youth of Greece? especially considering how ready the wicked part of mankind are to embrace the delusive doctrines which lead directly to it, and are already openly taught by the atheistical Philosophers of the present age. Such reasons as these may have determined PLATO, to hold up the shield of NATURAL PHILOSOPHY in defence of morals.

If a late writer had attended to this, perhaps he would have expressed himself against PLATO, in softer terms. "The * uniting (says he) Pythagoras's method of dogmatizing in the sublime and abstruse questions of nature, with the study of morals, and mode of disputation

* Warburton's divine Legation of Moses, vol. 1. pag. 350. first edition.

used

Sect. 8. " used by SOCRATES, is a monstrous mis-
 ~~~~~ " alliance."——*monstrous mis-alliance!* a  
 high strain of expression, but not unusual  
 in this writer. One would be tempted to  
 think, that to talk at this rate, is to *dogma-*  
*tize* with a witness, were it not pronoun-  
 ced directly against dogmatizing. How-  
 ever hard words are but bad arguments.  
 One may, I shou'd think, reason closely  
 enough, and push his point as far as it will  
 go, without delivering the conclusion in  
 harsh language, especially if to the preju-  
 dice of a character already venerable a-  
 mong Philosophers. I imagine I could  
 produce some strong arguments against  
 Mr. Warburton's *Alliance* of church and  
 state, without needing to call it a *mon-*  
*strous mis-alliance.*——But where did this  
 writer find PLATO usurping a *method of*  
*dogmatizing?* or must we take his word for  
 so unheard of a charge against the ACA-  
 DEMY, nay the FOUNDER of the ACA-  
 DEMY, whose distinguishing characteris-  
 tic was precisely *the contrary to dogmatiz-*  
*ing.* Again, what means this *union of mo-*  
*rals, and abstruse questions of nature?* Has  
 PLATO made morals depend on such, and  
 linked them inseparably together? will he  
 be



be able to prove this *afterwards*? Or be- Sect. 8.  
 cause PLATO has wrote largely on mo-  
 rals, was it *monstrous* in him to meddle at  
 all with Physics? Or, in fine, is there no  
 manner of connexion between natural  
 philosophy and morality? Let me ask, is  
 there not an *alliance* between true theism  
 and morality? does not the firm belief of  
 an universal mind directing every thing  
 for the good of the whole greatly contri-  
 bute to the support of virtue?—Can this  
 be denied?—and is it not as true, “ that  
 “ the sole use of natural Philosophy, ac-  
 “ cording to PLATO’s doctrine, is \* to ex-  
 “ alt the soul, raising it from darkness, till  
 “ it ascend and return to what TRULY IS!  
 “ [τὸ ὄν.] The whole mind must be ele-  
 “ vated, and led off from created objects,  
 “ till it be able to bear the contemplation  
 “ of DEITY, and of what is most conspi-  
 “ cuous there. It’s end is to convince us  
 “ that absolute perfection is only in God,  
 “ not in any created thing. When the idea  
 “ of † the REAL GOOD, so hard to be per-  
 “ ceived, is at last seen, it is to be looked

\* See the whole seventh book of Republics and particularly in  
 pag. 517, 518, 520, 524.

† Τὸ ἀγαθόν

T

“ on

Sect. 8. “ on as itself the cause of all things which  
 “ are beautiful and good; as creating light,  
 “ and the sun the dispenser of light in the  
 “ visible world; and in the intellectual,  
 “ itself THE SUN, dispensing intelligence  
 “ and truth.”—When the study of the  
 works of nature is thus directed to such  
 noble purposes, and, in that view alone,  
 united to morals, how can any man call  
 this a *monstrous mis-alliance*?

How widely opposite is the opinion of  
 this writer to the sentiments of Cicero,  
 who vindicates the justness of PLATO’S  
 method, with all the force and beauty of  
 his noble eloquence.—\* “ *Nec vero potest*  
 “ *quisquam de bonis et de malis verè judicare;*  
 “ *nisi omni cognita ratione naturae, et vitae*  
 “ *etiam Deorum, et utrum conveniat, nec ne;*  
 “ *natura hominis cum universa: haec SINE*  
 “ *PHYSICIS quam vim habeant (et habent ma-*  
 “ *ximam) videre nemo potest. Atque etiam*  
 “ *ad justitiam colendam, ad tuendas amicitias,*  
 “ *et reliquas caritates, quid natura valeat;*  
 “ *HAEC UNA COGNITIO potest tradere. Nec*  
 “ *vero pietas adversus Deos, nec quanta his*  
 “ *gratia debeatur, SINE EXPLICATIONE*  
 “ *NATURAE intelligi potest.*”—and again,

\* De Finibus, Lib. III. cap. 21. in fine. et Lib. IV. cap. 5.

“ *Similia*

“ *Similia dici possunt de explicatione natu-* Sect. 8.  
 “ *rae.*—*Modestiam quandam cognitio re-*  
 “ *rum coelestium affert iis, qui videant, quan-*  
 “ *ta sit etiam apud Deos moderatio, quantus*  
 “ *ordo; et magnitudinem animi, Deorum o-*  
 “ *pera et facta cernentibus; justitiam etiam,*  
 “ *cum cognitum habeas quod sit SUMMI RE-*  
 “ *CTORIS ET DOMINI NUMEN, quod con-*  
 “ *filium, quae voluntas. Cujus AD NATU-*  
 “ *RAM apta ratio, vera illa et summa Lex*  
 “ *a Philosophis dicitur.*” Let us then leave  
 the Roman Orator to defend our Philoso-  
 pher in this point: and if Mr *Warburton*  
 win the cause against PLATO defended by  
*Cicero*, all the world will own he gains a  
 glorious victory.

T 2

S E C T.



## S E C T. IX.

*Mr. Warburton's division of Plato's dialogues into exoteric and esoteric examined, and shewn to be groundless : as also the consequence he draws from it, that Plato did not believe a future state of rewards and punishments.*

**I**T may be deemed by many a laborious task to be thus obliged to wander over the whole of an author, before we can ascertain his meaning; but in searching for wisdom, *we must dig for her as for hidden treasures*; in PLATO we have little or no toil of removing rubbish; and after one of genius and taste has arrived at the *mine*, he will find it inexhaustible and his labour sufficiently rewarded.

New divi-  
sion of the  
dialogues  
into esoteric  
and exote-  
ric examin-  
ed.

Had the author of the *divine legation of Moses* read PLATO in this view, had he considered this connexion of his dialogues, and thus compared different places on the same subject, he would have seen there was not the smallest foundation for another thing he strenuously insists on; I mean that odd distinction of the dialogues into  
*esoteric*

*esoteric* and *exoteric* in such a manner as to Sect. 9.  
propose thence to explain away PLATO'S  
belief of the immortality of the soul. It will  
therefore be another very proper instance  
of the importance of studying PLATO in  
the way we have recommended, to ex-  
amine this *new notion* by the same method  
we have pursued in the former instances,  
and I imagine we shall thence be able to  
make it evidently appear that the *notion* is  
started without ground or foundation, is  
expressly contradictory to the whole te-  
nour of PLATO'S writings, and even incon-  
sistent with itself.

He says, \* “ Numenius wrote a treatise  
“ now lost, of the secret doctrines in Pla-  
“ to:—but Albinus an old Platonist has in  
“ some measure supplied this loss, by his  
“ introduction to the dialogues of Plato.  
“ From whence it appears, that those ve-  
“ ry books, in which Plato details out the  
“ doctrine of a future state of rewards and  
“ punishments, are all of the *exoteric* kind.  
“ For in that class Albinus ranks the Cri-  
“ to, Phædo, Minos, Symposium, Laws,  
“ Epistles, Epinomis, Menexenus, Clito-

\* Pag. 351. vol. 1. Div. Legat. and vol. 2. Part. ii. Remarks,  
page 62, 63.

“ phon

Sect. 9. “phon and Philebus.” But when we look into *Albinus*, † we find no such distinction; all he says is, that so many of PLATO’s dialogues were of the *moral* kind, so many of the *dialectic*, so many of the *confutative*, and so many of the *political* or *civil*, &c. and mentions the particular dialogues of each kind: but not a word nor hint of *exoteric* or *esoteric*. How comes Mr. Warburton then expressly to assert that *Albinus* ranks the *Phædo*, *Laws*, *Epinomis* &c. in the *exoteric class*? why says he in another place, \* “the learned reader knows that all of the *civil* kind are *exoteric*.” Now this is, in effect, retracting what he had before asserted. But does *Albinus* tell us that the *Political* dialogues are *exoteric*? not a word of this.

no hint of it  
in *Albinus*;

Well, no matter for *Albinus*; “the learned reader knows that all of the *civil* kind are *exoteric*.” This compliment I must leave to those who find it applicable to them, and beg Mr. Warburton will condescend to gratify his unlearned readers, and be so good as to point where they may *learn* this. For my own part I know

† See *Fabric. Bibl. Græca Lib. III. pag. 49.*

\* *Ibid. Remarks, pag. 63.*

no book whence it may be learned, except Sect. 9. *the divine legation of Moses*. Mean time till Mr. W. shall be pleased to help us also to know it, let us take it for granted, and try if it will hold consistent with itself. ARISTOTLE's *ethics* are of the *civil* kind surely; therefore Mr. W. and the learned reader know they are *exoteric*. But unluckily for ARISTOTLE, he did not know this himself: and therefore very *absurdly* cites in these books his *exoterics* on the same subject. \* λέγεται δὲ περὶ αὐτῆς καὶ ἐν τοῖς ἐξωτερικοῖς λόγοις.

shewn from  
Aristotle to  
be inconsi-  
sistent.

By the same blunder of ARISTOTLE we should also be directly led to think it evident, the *exoteric* and *esoteric* discourses had been really sometimes employed in teaching the very same doctrines, only with this difference, that in the former they argued in a more loose and popular manner, in the other their reasoning was more abstract and strict. This now would have utterly cut off our assent to that peculiar discovery of Mr. W. that in their *exoteric* discourses the philosophers detailed out to the people doctrines which they did not themselves believe a title of. A discovery

\* *Ad Nicomachum, Lib. I. cap. 13.*

**Sect. 9.** so intirely *new*, and so perfectly his own (for here he drops the learned reader) that there is not the least hint or vestige of it either in Albinus, or in any Platonist elder or later. Nay I will venture to say, to the praise of it's author, that it never entered into the head of any man, dead or alive, till it started into *that head*, which conceived the late defence of the Legation of Moses. 'Tis but just then to allow the inventor, the privilege of enjoying the sole honour and benefit of his discovery. And indeed he has already made a most notable use of it, by employing it to prove that PLATO did not at all believe the immortality of the soul, or a future state of rewards and punishments: but he may go on much further, if his modesty don't hinder him. For the same hypothesis will help him just as well to prove PLATO a Materialist, a Fatalist, or if he please an Atheist. Nay, (and why should he curb it's force, or restrain its extensive influence?) it will, by an easy analogy and transposition, help him just as well to prove any thing he pleases, of any author he pleases, Heathen or Christian, profane or sacred, antient or modern. It will in fine, to crown



crown all, help him just as well to prove Sect. 9.  
 at some future time, if he shall so think  
 proper, that he himself did not believe one  
 word of all he has hitherto wrote and pu-  
 blished. He has only to declare his works  
 are *exoteric*, that is *philosophical romances*.

But let us go on to PLATO, whom, as  
 well as ARISTOTLE, we shall find teach-  
 ing the very same doctrines in these dia-  
 logues, which Mr. Warburton pronounces  
*exoteric*, as he teaches in those, which ac-  
 cording to this author are *esoteric*.

In the \* “ *Cratylus*, says he, which is of  
 “ the *esoteric* kind, Plato laughs at the an-  
 “ tients for worshipping the sun and stars  
 “ as Gods,” he does not refer to the pas-  
 sage, but I suppose he means the follow-  
 ing one, because, so far as I can observe,  
 PLATO has nothing of that kind in any o-  
 ther part of this dialogue. I have already  
 observed, that the whole of the *Cratylus* is  
 employed in ascertaining the nature and  
 origin of speech, and the derivation of  
 words, of which a large catalogue is given;  
 he begins with deriving the word  $\Theta\epsilon\acute{o}\varsigma$ ,  
 as follows: † “ I conjecture, says Socrates,  
 “ that the first men, who antiently inha-

\* Div. Leg. Vol. I. pag. 351. † Tom. 1. pag. 397. *Cratyl.*

Sect 9. “ bited Greece, have believed only those  
 “ to be Gods, whom many of the Barba-  
 “ rians still worship as such; viz. the sun,  
 “ moon, and stars. Now as they perceived  
 “ these luminarys in continual motion,  
 “ performing their several revolutions,  
 “ they seem to have called them *Θεοί*,  
 “ from what was most conspicuous and  
 “ remarkable in their nature, that is, (*ἀπὸ*  
 “ *τῆς Θεΐν*) from their running.” This is  
 all I can find said by Socrates upon the  
 subject, thro’ the whole dialogue.

Let us next see how PLATO writes in  
 the *Epinomis* and *Timæus*, both *exoterics*  
 according to Mr. W. the first expressly na-  
 med so, the other because \* he declares it  
 contains none of PLATO’s *real* sentiments,  
 and also † joins it with the *Epinomis* as such  
 another; in the first, he ‡ declares “ the  
 “ stars are only to be looked on as images  
 “ and representations of the Gods, and as  
 “ created by them, *that God is the cause of*  
 “ *them all*; that all the other Gods and  
 “ Demons worship the SUPREME DEITY.”  
 —Again, whoever is the least acquaint-

\* Remarks, pag. 53.

† Divine Leg. Vol. I. pag. 355. Edit. 1.

‡ *Epinom. Tom. II. pag. 977. et 983,*

ted

ted with the Timæus must know, PLATO Sect. 9 asserts there, that the whole world, sun, moon, and stars, were all made by God; his constant language is, that they are no more than *visible* and *created* Deitys.——

\* “ After the visible Gods, says he, and  
 “ the other inferior Gods were *made*, the  
 “ CREATOR of the Universe thus bespoke  
 “ them; Ye Gods of Gods, of whom I am  
 “ the *Creator* and *Father*, &c.” In another place of the same dialogue, speaking of the generation of the Gods according to the *vulgar* doctrine, that *Ocean* and *Tethys* sprung from *Olympus* and *Terra*, and *Jupiter* and *Juno* were the offspring of *Saturn* and *Rhea*, how clearly does he declare himself against such ridiculous fables, by a stroke of the finest raillery?  
 “ We cannot, says he, pretend to describe  
 “ the generation of these Gods; in this  
 “ case we are to believe those of antient  
 “ times, who alledge they themselves are  
 “ descended of the Gods, and are supposed  
 “ to know well who were their progenitors;  
 “ we must not then refuse to give credit to the sons of the Gods, tho’  
 “ what *they say* is not founded on *credible*

\* *Timæus*, Tom. III. pag. 40, et 42.

Sect. 9. “ or *probable* arguments; but because they  
 “ relate things in which they are proper-  
 “ ly concerned; let us therefore believe  
 “ them, and *obey the laws*.

Let us now apply Mr. W's *notion* to these passages. In the *esoteric Cratylus*, PLATO laughs, says he, at the antients, for worshipping the sun and stars as Gods; that is, PLATO believed they were not Gods. In the *Epinomis* and *Timæus*, PLATO declares they are not Gods, but only *created* images of the Gods; *all made by God*. But says Mr. W. PLATO did not believe what he says there, for the dialogues are exoteric. So then, it is plain, PLATO believed, and did not believe, the very same thing; namely, that the sun and stars were not Gods.

Whether now shall we think this was really the case with Plato, or desire Mr. Warburton to help us to account for it? for perhaps a man, who has been so long *in the cabinet-council of the old Legislators* may have learned some secrets, which will help him to an expedient for such a case. We may hope then that he will once more condescend \* “ to put things of a sort to-

\* Beginning of Warburton's Postscript to his *Remarks*.

“ gether,

“ gether, especially, if, by a kind of fatality, we have, when he lay so open to us, had the luck to offer at him in the wrong place.”——After all *Mr. W.* can be at no loss for an expedient. For if he answer to this, as he does to *Mr. Sykes*, in the postscript to his † Remarks.—“ So then, the dispute between us, is, whether PLATO believed a future state of rewards and punishments. And to prove that PLATO did, he gives me speeches of SOCRATES. For unluckily what he quotes are not the words of PLATO but of his MASTER.” Should he, I say, make this answer, I must own I would have nothing to reply. Nay, by the same answer, he may confound any one, who would pretend to look for PLATO’s own sentiments, in any part whatever, of any of his dialogues: for PLATO never once speaks in his own person; and is but twice mentioned thro’ the whole.

Again, in the *Cratylus* PLATO laughs, as Mr. Warburton says, at the pagan mythology; for it is an *esoteric* dialogue: but it is plain by the later part of the passage I have quoted from the *Timeus*, that he

† Divinc Leg. Vol. II. Part ii. page 65.

laughs

Sect. 9. laughs much more at it in an *exoteric* dialogue.

Lastly, it appears plainly, that PLATO in the *exoteric Epinomis* and *Timæus*, where he ought only to have detailed out to the people the doctrines he did not believe, has most unaccountably revealed to them \* “ the secrets of the greater mysterys:” for he clearly and distinctly asserts the unity of the Deity, his supreme sovereignty, and his being the chief and highest object of religious regard. Certainly this was highly criminal in PLATO. To be sure, Mr. Warburton, tho’ *so long at the schools of the antient philosophers*, never lived in the Academy, nor travelled with PLATO into Egypt;

——vetabo, qui Cereris sacrum

Vulgarit arcanæ, sub iisdem

Sit trabibus, fragilemve mecum

Solvat Phaselum.

Horat.

I could produce a variety of examples from the rest of PLATO’s works, where he has, in the same manner, been shamefully guilty of revealing to the people in *exoteric*

\* “ Thus I think I have made it evident the ἀπορρητὰ in the “ greater mysterys were the doctrine of the UNITY and detection “ of polytheism.” *Div. Leg.* Vol. I. pag. 153. Edit. 1.

*dialogues*

*dialogues the mysteries of the esoteric doctrine.* We may well presume then it was on account of this guilty conduct of PLATO, in so scandalously profaning the mysteries, that Mr. Warburton, who may no doubt expect to be soon an *Antistes* himself, entertained such an ill opinion of him, as at length to *imagine* so bad a man could not possibly believe the immortality of the soul; and therefore reasonably supposed he would only teach it in *exoteric* dialogues, when detailing out to the people for truth what he himself thought false. Now what Mr. W. thus reasonably supposed, he would naturally by degrees at length firmly believe; and so might very honestly publish for fact.

But this unlucky PLATO is a perfect *Proteus* in Mr. W's hands, who has not yet fallen upon the right method of binding him; his *new notion* proves not to be the proper fetters: For, behold! in the *Cratylus*, which Mr. W. maintains expressly to be an *esoteric*, PLATO lays down the *doctrine of the immortality of the soul, in as strong and positive terms, as in the Phædo, or any other of his exoteric pieces.* The passage is pretty long. I shall only take notice

Sect. 9.

Sect. 9. notice of what is directly to the present purpose; and refer the more curious to the place itself. \*—SOCRATES is there giving the derivation of the word (*ᾠδης*) *hades*; “ the vulgar, says he, derive this word “ from (*τό ἀείδης*) i. e. *invisible* ;” by which they denote it a dark and gloomy abode. *Socrates* is greatly displeased with this derivation, and insinuates, we ought to entertain more just and honourable notions of a future state; where the God, who presides, viz. PLUTO, liberally imparts his blessings to the inhabitants; and is a generous and noble benefactor to all his deserving subjects: “ Mankind err greatly, says SOCRATES, in their opinions concerning “ the power of this Deity, and are much “ afraid of it without any reason. ὅτι τε γὰρ ἐπειδὴν ἀπαξ τις ἡμῶν αποθάνῃ, αἰεὶ ἐκεῖ ἔστι. — ὧς. καὶ ὅτι ἡ ψυχὴ γυμνὴ τῷ σώματι παρ’ ἐκεῖνον ἀπέρχεται. ὧς. “ They consider, that after any one of us is once “ dead, *he continues there for ever*; and of “ this they are afraid: they reflect also, that “ the soul naked and strip’d of the body, “ descends to PLUTO: they are also alarm- “ ed at this.”—And a little after he adds,

\* *Cratyl.* Tom. I. pag. 403, 404.

PLUTO



“ PLUTO is unwilling to concern himself Sect. 9.  
 “ with men as long as they are in the bo-  
 “ dy; he only admits them into his socie-  
 “ ty, after the *soul* is purified from all its  
 “ bodily diseases and appetites. Then it  
 “ is that *Pluto* can engage their affections  
 “ and gain them to the pursuits of vir-  
 “ tue; but while fettered in the follies and  
 “ outrageous passions of the body, he can  
 “ have no power over them:” therefore *Soc-  
 crates* condemns all these horrid thoughts  
 about *hades*, and is rather for deriving it  
 ἀπο τῶ πάντα τὰ καλὰ εἰδέναι “ from the  
 “ knowledge of all things good and beau-  
 “ tiful.”——If this passage be compared  
 with another in the *Laws*, it’s meaning  
 will be still more apparent; in the fifth  
 book of these, he affirms the mind of man  
 is, of all he possesses, the most entitled to  
 lay claim to divinity; this leads him to lay  
 down rules, how we are to honour and  
 reverence our own minds, and to mention  
 the various ways by which we disgrace it,  
 of which the following is one. \* “ Nei-  
 “ ther, says he, does that man honour his  
 “ mind, but rather greatly affronts it, who  
 “ thinks *this life the highest good*; for ima-

\* Lib. V. Leg. pag. 727.

Sect. 9. “gining all the employments in Hades  
 “are *evil* to the soul, he sinks under the  
 “weight of so frightful an apprehension,  
 “and does not oppose and confute these  
 “unjust sentiments, nor teach the con-  
 “trary: as if ignorant *that the greatest*  
 “*good will naturally befall us from the Gods*  
 “*who preside there.* †——This is another  
 example of the important connexion be-  
 tween PLATO’S dialogues; nothing can be  
 more obvious than that these two passa-  
 ges illustrate each other.

Thus we find PLATO every way un-  
 manageable, and that it is not possible to  
 bind him in the chains of the *new notion*.  
 Mr. W. thought we had him sure in the  
*Cratylus*; there he was certainly *esoteric*;  
 there we might safely believe him: but the  
 cunning Grecian, like another *Simon*, is e-  
 ver *in utrumque paratus*. In this very *Cra-*  
*tylus*, who could have expected it! when

† The philosophical Muse of Euripides which entertains us with  
 the finest moral precepts, is also greatly offended at the frightful  
 representations of Hades. Thus in the *Hippolytus*, line 190—196  
 “The life of all men, says he, is full of sorrow; but there is some-  
 “thing else beyond the grave, sweeter far than all this world  
 “affords, tho’ hid from our eyes by dark clouds: we are fond of  
 “the sun-shine here; and indifferent about that other state; be-  
 “cause we have no experience of it, and are not taught how to  
 “form just opinions concerning it; but on the contrary *greatly mis-*  
 “*led by the fables of the poets.*”——*μύθος δ’ ἄλλας φερόμενα.*  
 See the Greek scholiast here.

we

we were to think him the most in earnest, Sect. 9. he confidently lays down the doctrine of a future state as clearly and strongly, as he details it out in the *Phædo*, which Mr. W. assures us, “ *was only wrote for the people, and to be esteemed a kind of philosophical romance.*”

It would be endless to point out all the *inconsistencys of this kind* to be met with in PLATO. But what is yet worse, he seems, as we shall presently find, to have deluded other antient writers into following his example.

In the \* *exoteric Republics* we catch him again in the same unhandsome trick of blabing out the mysteries of the *esoteric* doctrine, in his *romances* to the people; declaring to them, with the most serious air, that all the terrible storys of *Styx*, *Cocytus*, and the *Manes* are to be rejected; and yet, with the same breath, MONSTROUS MIS-ALLIANCE! inculcating as seriously his *exoteric* future state, and that even of a much more happy kind, than the one commonly believed; positively asserting, that those who did not teach it to be a

\* They are cited as such by Mr. W. Divine Leg. Vol. I. pag. 355.

**Sect. 9.** state of happiness for the good, did not speak the truth. But hear himself, and judge him out of his own mouth.—**SOCRATES** is conversing with *Glaucus* and after saying, no man can be brave who fears death, he asks *Glaucus*, \* “ will not he be afraid of death who believes the frightful storys about *Hades*? or will he in battle prefer death to a defeat or slavery?—he will not.”—We must in- treat those, who rehearse such fables, not to speak so much ill, as they do, of the affairs in *Hades*, and not to blame them thus altogether, but rather commend them; otherwise they neither say **THE TRUTH**, nor what is useful for soldiers to hear.”—And after giving us a catalogue of the verses of this kind, which he condemns in **HOMER**, he adds, “ all these terrible and horrid storys of *Styx* and *Cocytus*, of the *Manes*, and spirits of the dead, and such like which make the hearers tremble, are to be rejected. —possibly they may serve well enough for some other end; but we are unwilling our *Guardians* should become cowardly, and effeminate by such ter-

\* *Republ. III. pag. 386, 387.*

“ rors;

“ *τοὺς; οὐκ ἔνι ἐτι καὶ τὰ περὶ ταῦτα ὀνόμα- Sect. 9.*  
*τα πάντα δεινά τε καὶ φοβερά, ΑΠΟΒΛΗ-*  
*ΤΕΑ, κωκυλὺς τε καὶ Στύγας, καὶ ἐνέρως, καὶ*  
*ἀλίκαντας.* ~~~~~

Now PLATO, by this passage seems to have led Ovid into the same blunder of jumbling and confounding together by a monstrous mis-alliance the esoteric and exoteric doctrines. Ovid, as Mr. W. assures us, and as probably the *learned reader knows*, understood well the secret of the distinction. \* “ The Pythagoric notion of “ a metempsychosis was destructive says “ Mr. W. to the doctrine of a future state “ of rewards and punishments. Ovid, “ who well understood the secret of the “ distinction, evidently perceived this, “ when he makes Pythagoras in deliver- “ ing the *esoteric* doctrine of his school, “ reject a future state of rewards and pu- “ nishments.” Where is it, now, that this *esoteric* doctrine is delivered? why in the *Metamorphosis*, which according to Mr. W. is an *exoteric* book, and one of the finest too of that kind in all antiquity, being, says he † “ a *POPULAR history of provi-*

Mr. W.'s  
account of  
Ovid's Me-  
tamorph.  
considered.

\* Divine Legat. Vol. I. pag. 347.

† Pag. 343.

“ *dence*

Sect. 9. “ *dence*, on the most grand and regular  
 “ plan,”—where “ he ALWAYS keeps his  
 “ end in view” which is to inculcate that  
 “ those punishments [ viz. of the Meta-  
 “ morphoses] were inflicted by the Gods  
 “ for impiety.” And one method he took  
 to keep THIS end in view, was it seems to  
 teach the people the *esoteric* doctrine of  
 Pythagoras, which says Mr. W. “ reje-  
 “ cted a future state of rewards and pu-  
 nishments.” This method, the poet took,  
 says he \* “ by a contrivance, which for  
 “ its justice and beauty equals any thing  
 “ in antiquity!—this was ending his work  
 “ in that just and philosophic manner  
 “ which the custom of antiquity demand-  
 “ ed.” All very fine indeed! what pity a  
 poet should have been banished his native  
 country, who had deserved so well of the  
 people!—perhaps too, on that very  
 account!—for, if the critics will give  
 me leave also to start a *new notion*, might  
 not probably Augustus, who at that time  
 gave law to the Romans be offended at the  
 affront put on his brother † *law-giver* Py-

\* Page 344.

† Pythagoras, says Mr. W. had thoroughly imbibed the spirit  
 of legislation, and was properly and fully a legislator. Vide pag.  
 333.

thagoras

thagoras, by Ovid, in revealing to the people the secrets of his " cabinet-council." Sect. 9.

All agree he was banished on account of some secrets. Could it be for any more probably than for these. But I submit this conjecture to the critics, who I hope will not be so ill-natured as to say " I am striking into the province of licentious paradox."

A little after Mr. W. adds \* " the most intelligent of the ancients regarded what PLATO said of a future state as said in the *exoteric* way to the people, and not believed by himself." I shall not dispute this either with Mr. W. or his learned reader. His word is sufficient for the fact, and he has given it. I am only going to him to him, that it will be proper to declare to the world a small but undeniable consequence of his assertion, that CICERO WAS BY NO MEANS AMONG THE MOST INTELLIGENT OF THE ANCIENTS. He may either let them take this also upon his word; or, if he be in a fit of good humour, he may quote the following passage as an incontrovertible proof of it.—† " *Quæ est animus tam*

How well Mr. W's notion is supported by the testimony of the ancients.

\* Page 355.

† *Tusculan. Disput. Lib. I. § 21. Edit. Gless.*

" *delira*

Sect. 9. “ *delira, quae timeat ista, quae vos videlicet,*  
 “ *si physica non didicissetis, timeretis?*

“ *Acherusia templa alta orci, pallida*

“ *Leti obnubila tenebris loca.*

“—*Nec tamen mihi sane quidquam occurrit,*

“ *cur non Pythagorae sit et Platonis vera*

“ *sententia. ut enim rationem Plato nullam*

“ *adferret (vide quid homini tribuam) ipsa au-*

“ *doritate me frangeret. tot autem rationes*

“ *attulit, ut velle ceteris, SIBI CERTE PER-*

“ *SUASISSE videatur.*”

That Plato  
 did refine  
 the doctrine  
 of a future  
 state, prov'd  
 against  
 Mr. W.

Again, says Mr. W. “ the inculcating  
 a future state of rewards and punish-  
 ments was only part of the external and  
 popular doctrines——no writer was  
 fonder of the double doctrine than Pla-  
 to,——we may be assured he did not  
 believe a future state of rewards and  
 punishments: for being the most spiri-  
 tualized of the philosophers, had he re-  
 ally believed it, he would have refined  
 and purified it, as he did the doctrine  
 of the eternity of the soul, which he  
 certainly believed.”—Here again PLA-  
 TO escapes from Mr. W. with the same  
 versatility as before. For he has refined  
 it, nay refined it to the utmost, and that

\* Div. Legat. Vol. I. pag. 320. 351. 355.

both



both in the *exoteric* and *esoteric* dialogues. Sect. 9. In the former, as appears from the foregoing quotation out of the *Republics*, where he says, all the fictitious stories of *Styx*, *Cocytus*, &c. are to be rejected; inculcating at the same time the serious belief of a future state of happiness for the good. In the latter, by the following passage of the *Theætetus*:

There he gives us the most sublime notions of the felicity of a good man in the other world. \* “ We cannot, says he, be  
 “ free from evil while in this world, and  
 “ therefore we ought to fly out of it as  
 “ soon as possible. The way to fly out of  
 “ it is to become as *like God* as we can.  
 “ By becoming just, wise and holy we  
 “ shall resemble him most. God is infinitely just, and there is nothing on earth  
 “ so like him as a just man.—Let us inform the wicked that if they don’t, in this life, get free of their madness and depravity, they cannot, after death, be admitted into the pure mansions of the good, where no evil enters: that their manners and deportment here will accompany them into the other world,

\* *Theætetus*, pag. 176, 177. Tom. I. Serran.

Y

“ where

Sect. 9. “ where they will always be in such company as are like themselves. The wicked will dwell with the wicked. Profane scoffers may indeed call us mad for saying such things.”——To the same purpose, variety of quotations might be brought out of the *Phædo*; but the dialogue is well known.——Now if this be not *refining* the doctrine of a future state, I don’t know how it can be refined. I could wish any *modern divine*, who objects against *Plato*, would point out a better philosophy for refining it.

Plato’s moral arguments for a future state.


Nor is Mr. W. a whit more sure of the next hold he attempts to lay on PLATO, when he says, \* “ that tho’ PLATO was so famous for inventing natural and metaphysical arguments for the immortality of the soul, yet as to any moral arguments, from which only a future state of rewards and punishments can be deduced, he resolves them all into tradition, and the religion of his country.”——Surely, when Mr. W. wrote this, he never imagined there could be in PLATO such a passage as the following: † “ The Gods are not ignorant of the dispositi-

\* Div. Leg. Vol. I. pag. 353. † *Plato Republ. X. pag. 613.*

“ ons

“ ons both of the just and unjust man. Sect. 9.  
 “ The one must be *beloved* by God, the  
 “ other *hated* by him; and he who is the  
 “ favourite of the D E I T Y, will obtain  
 “ from him all possible good things. We  
 “ are therefore to reason thus concerning  
 “ the just and good man, that whether he  
 “ is afflicted by poverty, by diseases, or a-  
 “ ny other apparent evils, all these will  
 “ conduce to his good, either while alive,  
 “ or when dead. Whoever earnestly de-  
 “ sires to become just, studys virtue, and  
 “ endeavours to be like God, as far as it  
 “ is possible for man to be, will never be  
 “ neglected by God.” — ὥς τέτω, ταῦτα  
 εἰς ἀγαθόν τι τελευτήσῃ, Ζῶνι ἢ καὶ ἀποθα-  
 νόντι. &c. an expression, by the by, ex-  
 tremely like that of the apostle P A U L, \*  
 οἶδαμεν δὲ ὅτι τοῖς ἀγαπῶσι τὸν Θεὸν πάν-  
 τα συνεργεῖ εἰς ἀγαθόν.—“ we know that  
 “ all things co-operate to the good of those  
 “ who love God!”—Now, when Mr.  
 W. finds there really happens to be such  
 a passage as this, he may next, in defence  
 of his *notion*, advance, that had P L A T O  
 been in earnest here, he would have gi-  
 ven much stronger moral or religious ar-

\* Rom. viii. 28.

Sect. 9.  guments than those I have quoted, which only amount to this, that the good man is the constant object of the Almighty's favour, both in this world and the next, that the DEITY is his everlasting friend and protector, knows the secrets of his heart, those inward pious dispositions and latent virtues which escape the observation of mankind, and will confer on him, both here and hereafter, such happiness as HE sees to be best for him.—And if any ask Mr. W. upon what can we so confidently repose all our hopes, both in this and a future state, as on the *goodness of God*, or what other *moral* argument for a future state than this here used by PLATO and the apostle PAUL, he will no doubt easily give them a satisfying answer, being both a doctor of the Christian religion and an adept in the secrets of the heathen philosophy.

What the distinction of exoteric and esoteric really meant.

After so much concerning this double doctrine, and ἀπορρητα of the philosophers, it may be proper to take notice what it was commonly thought to be, before the world was inlightened by this *new* discovery of Mr. Warburton. And first I believe no-body ever imagined they took that method to conceal from the public  
any

any truths, which it would have been a real advantage for the people to know. No honest man would act so basely, for any private advantage or pleasure to himself. It was not surely a maxim among the philosophers of old, as since among the Roman-catholic clergy, to keep the people in ignorance of the most necessary truths. No, they had too much real benevolence to mankind, to act thus the part of a sophist or priest. But, as any man of prudence and reflection must readily perceive, there are some more abstract truths, which the bulk of mankind cannot possibly apprehend in their true light, and which when mistaken are hurtful and pernicious. These the philosophers taught only in private to their scholars, and that not till after they had, by long culture and self-discipline, refined their imaginations, improved their understandings and purify'd their hearts; and were thus prepared to receive with reverence and make the proper use of these truths, which the philosophers held so sacred. If they wrote on these subjects, it was in a way the people could not understand.

Accordingly *Lysis* the Pythagorean, in his

**Sect. 9.** his epistle to Hipparchus, reproaches him for revealing the secrets of the doctrine of Pythagoras. \* “ You ought not, says he, “ to have propaled to the *profani*, the mysteries of the Eleusinian Goddes, you ought to consider, how long time the disciples of Pythagoras took to wash out the stains and corruptions of their hearts, and that five years pass’d over, before they were reckoned fit or pure enough to receive such doctrines. For as a dyer before-hand washes and prepares his cloth, that it may take the finest tincture, so a divine teacher of philosophy cleanses and purifies the heart of his hearer from all its pollutions. The appetites, desires, and passions of men are most irregular, and productive of the greatest crimes. The wild woods, where these lusts and desires grow, must be pruned and purged by fire and other instruments; reason must be set at liberty and made to govern within: then at last may the disciple be taught any thing.” This is a full evidence that I have represented the sentiments of the *philosophers*

\* Opuscula Mythologica collecta by Gale. pag. 81. *Contabr.* 1670.

them-

*themselves* in this matter; if the epistle be allowed genuine: and tho' that should be deny'd, it still proves that such was the opinion of the antients. Sect. 9.

PLATO likewise himself in his epistle to Dion's friends, says, \* " I am told Dionysius has wrote on the doctrines he heard from me; and that others also have published their opinions on these matters, when neither they nor Dionysius understand them." And a little after he adds, " If I thought we could either write or speak intelligibly on these doctrines to the *vulgar*, what more noble thing could we do in life than write on a subject so highly useful to *mankind*, could we explain *nature* to the whole world and bring all her secrets to light? But the truth is, I don't think such an attempt would be for the good of mankind, or profitable to any but a few, who have minds fit for understanding and relishing such doctrines. As for others, to teach them such abstruse points would either fill them with an unbecoming irreligious

\* Tom. III. pag. 341. Edit. Serran.

" tempt

Sect. 9. “ contempt, or with pride and ostentati-  
 on upon their knowledge of these ve-  
 nerable secrets.”

The DIVINE AUTHOR of our religion makes, himself, the same distinction, between his hearers: he is pleased to explain fully to his own disciples, what he spake more darkly to the people in parables. “ To you my disciples, it is given to know the mysterys of the kingdom of heaven; but to them it is not given.— And he spake unto the people as they were able to hear it” \*. We may be sure then there is nothing wrong in keeping up this difference betwixt *exoteric* and *esoteric* teaching, since done by HIM.— No good man will say, HE did not believe the popular doctrines which he taught.

Were I to make a conjecture about the *esoteric* doctrine which P L A T O and the other philosophers kept for these reasons a secret from the people, I would take it to be this: that all the inferior Gods were fictitious; that there was no anger in the DEITY; that all punishment was medicinal and proceeded from love to the sufferer; because as soon as the of-

\* Matth. xiii. 11. 34. Mark iv. 33.

fending



fending person is reclaimed, he becomes Sect. 9.  
 a fit object of happiness, and the end of  
 punishment ceases. It might not be proper to publish such doctrines to the people in an open manner; yet they seem consequences of PLATO's philosophy, as by an accurate observer may be discovered from his books.

The other difference, which the philosophers made between their private scholars and public audiences or readers, was this; when they taught the same doctrines to both, as they did often, it was in a different manner; to their scholars in a more close and accurate method, by strict philosophical reasoning: to the people, more loosely, and from topics adapted to their capacitys and circumstances. This is so natural to suppose that any man of common sense would conclude it had been the case, without any further evidence. The philosophers also sometimes composed books for these two different sorts of readers, where they taught the very same doctrine, the one kind being wrote in a popular, the other in a more subtile philosophical method.

Salmasius has given a dissertation on  
 Z this

Sect. 9. this subject, he says, "*Primum discrimen*  
 " *inter exotericas et acroaticas, seu esoteri-*  
 " *cas, oriebatur ex personis. Acroaticis, tem-*  
 " *pus matutinum philosophi dabant, exoteri-*  
 " *cis vespertinum. Ad illas soli discipuli ad-*  
 " *missi qui ἀποαλαὶ propriè dicti. ad exote-*  
 " *ricas quibuscumque interesse promiscuè per-*  
 " *misit (viz. Aristoteles). Et præter disci-*  
 " *pulos etiam populo et extraneis patebant.*  
 " *Secundum discrimen ex argumento et ma-*  
 " *teria rerum, &c. pro captu quippe audito-*  
 " *rum difficiliora aut facilia argumenta si-*  
 " *mebat tractanda. Exotericis, ut erant ma-*  
 " *gis ad popularem usum accommodatae, ita*  
 " *ad popularem quoque captum plenius plani-*  
 " *usque disceptabat fusiore ambitu omnia de-*  
 " *clarare, verbisque circumvehi solitus. In*  
 " *acroaticis quia res erat cum intelligentibus*  
 " *et qui jam plurimum promoverant in dis-*  
 " *cendi studio, brevius, obscuriusque ea infi-*  
 " *nuabat, quasi apud peritos singula signans,*  
 " *potius quam latius expandens.*"

CICERO in the fifth book *de finibus* gives us the following account. He says, "*De summo autem bono, quia duo genera librorum sunt, unum populariter scriptum, quod*

\* See his notes on Simplicius's commentary on Epictetus. Edit. Lugd. Batav. anno 1640. pag. 226, to 247.

“ ἐξωτερικὸν ἀπελλabant; alterum limatius Sect. 9.  
 “ quod in commentariis reliquerunt.” That  
 is, the *esoteric* and *exoteric* were two ways  
 of delivering the same truths, the former  
 more accurate by close, succinct reason-  
 ing; the latter more popular.

The same thing is also plain from a  
 place of ARISTOTLE already cited \*, and  
 from the following one where he says,  
 “ I have considered this at large both in  
 “ my exoteric books, and in those wrote  
 “ in the method of philosophy.” ἐπι-  
 σκεπται δὲ πολλοῖς περὶ αὐτῆς τρόποις, καὶ ἐν  
 τοῖς ἐξωτερικοῖς λόγοις, καὶ ἐν τοῖς κατὰ φιλο-  
 σοφίαν.”

Thus we see there is really nothing in  
 all this matter but what is natural, easy  
 to be conceived by any one, and accord-  
 ingly commonly known.

To conclude: instead of any apology  
 for *this manner* of examining into the me-  
 rits of Mr. Warburton's *new discovery*, let  
 it only be remember'd that he himself has  
 declared, *it is well done* † TO EXPOSE THE  
 OBLIQUITYS OF CRUDE AND RICKETY NO-  
 TIONS; and he will certainly approve of

\* *Ad Nicomachum Lib. I. cap. 13. et ad Eudemum Lib. I.*

† *Div. Leg. Vol. I. Dedication, page vii.*

*SECT. 10.* an endeavour to prevent men from being  
 blinded by A PUFF OF THE † POWDER OF  
 PARADOXES.

† Div. Legat. B. I. page 8.

## S E C T. X.

*Plato's style frequently poetic. He imitates  
 Homer in the beautys of descriptive poe-  
 try.—An apology made for criticisms of  
 this kind.*

Plato's style  
 often poet-  
 ic,

**L**ET us next consider how PLATO has introduced poetic beautys into his diction. We have already observed what kind of style he generally uses in debates with the Sophists: in his other works, as in the Republics, the Laws, his essays on Rhetoric and Poetry, the Timæus, and Philebus, &c. he discovers more of the stretch of fancy, and uses a greater pomp of language, removes the old quarrels that subsisted betwixt philosophy and \* poetry, and makes the two walk hand in

\* “ Itaque video visum esse nonnullis, Platonis locutionem,  
 “ etsi absit à versu, tamen, quod incitatus feratur, et clarissimis  
 “ verborum luminibus utatur, potius poema putandum, quam co-  
 “ micorum poetarum: Cicero Orator. Sect. 20.—Philosophorum,  
 “ quis dubitet Platonem esse præcipuum, sive acumine differendi,  
 “ sive

in hand together. In these dialogues, as *Sect. 10.*  
 Longinus says, “ he has drawn from the  
 “ copious Homeric fountain, a thousand  
 “ rivulets to cherish and improve his own  
 “ productions.”

'Tis said of PLATO, that he had early  
 tried his genius both in tragedy and epic,  
 but on comparing his performances with  
 Homer, was so sensible of the difference,  
 that he threw them all into the fire; re-  
 peating a verse of the Iliad, and substitut-  
 ing himself in place of *Thetis*,

“ Vulcan, draw near, 'tis PLATO asks  
 “ your aid.”

2. Be in this what will, 'tis certain PLA-  
 TO was no enemy to Poetry, more than  
 Oratory, when employed in laudable pur-  
 poses, in improving the mind, and exci-  
 ting virtuous sentiments. He debar *Ho-*  
 mer from his common-wealth in no other  
 sense, than that he would not have his ci-  
 tizens form their notions of the Gods, or  
 the government of their passions, upon the  
 doctrines of the poet, and the sentiments  
 he sometimes puts into the mouths of his

In what  
 sense he de-  
 bars *Homer*  
 from his  
 common-  
 wealth.

“ five eloquendi facultate divinâ quâdam et Homerica? Multum  
 “ enim supra profam orationem, et quam pedestrem Graeci vocant,  
 “ surgit: ut mihi non hominis ingenio, sed quodam Delphico vi-  
 “ deatur oraculo instinctus.” *Quintil. Instit. Lib. X. Cap. 1. § 4.*

heroes

Sect. 10. heroes.—\*PLATO allows hymns to the

~~~~~ Gods, and encomiums on virtue and good men, to be sung in his state; it is the *voluptuous Muse* alone which he expells. He is not an enemy to the *agreeable* one, and if she can shew cause for her admission into a well constituted state, declares he will *gladly* receive her, being no stranger to her charms, and her power over the mind; that he is ravished with this Muse, especially when introduced to her by HOMER: he is fond to hear any defence which can be made for her, and resolves only to exclude her, so far as she is noxious to the public.—PLATO then does not so properly banish HOMER, as a Poet, from human society: but rather excludes him, as a *Mythologist*, from forming the *polity* within us, and chearfully uses the aid of his poetry, tho' not of his religion, in reforming the heart, and displaying the most sublime standard of morals ever presented to the world by any human writer,

Our Philosopher, therefore, sensible of the power which the images and beautys of poetry have over mankind, with pleasure resigns himself to the guidance of the

* Vid. *Republ.* X. pag. 607.

MUSES,

MUSES.—He invokes their assistance, and Sect. 10.
 prays they would be propitious to him in
 his new attempt to sing of philosophic
 truths, and describe the sovereign beauty.
 —He affirms that we cannot imitate Ho-
 mer by human art; to resemble him we
 must be inspired with the same *divine* ener-
 gy which he felt.—* “ The Loadstone
 “ not only attracts iron, but also by the
 “ touch communicates its own inherent
 “ virtue to the *iron*, by which ’tis enabled
 “ to attract other metals to itself; numbers
 “ of bodys may by this means be, as it
 “ were, linked together: all which won-
 “ ders proceed from the first impressi-
 “ on of the Loadstone.—Thus the Muse
 “ her self inspires some grand original,
 “ and numbers catch the enthusiasm from
 “ him.—All good poets, whether epic
 “ or lyric, are filled with a *divine inspi-*
 “ *ration* when composing their poems:
 “ they remain not calm and masters of
 “ themselves. As soon as they enter the
 “ winding mazes of harmony, they be-
 “ come lymphatic, and rove like the fu-
 “ rious *Bacchanals*, who in their phrenzy

* *Id.*, pag. 533, 534. *Ten.* I. *Serran.*

“ draw

Sect. 10. “ † draw honey and milk out of the rivers. The Poets tell us the same thing of themselves. They say they drink of mellifluous streams, and, like the * bees, fly about, gathering their *melody* from the fountains and gardens of the Muses: and in this they speak the truth, for a Poet is a *kind of light, wing'd, and sacred creature.*” We have shewn from the best authorities, in what manner the ornaments of poetry are to be brought into prose; the whole charm consists in imitating nature: if this is neglected, 'tis impossible for the composition to please. But then 'tis not a low, servile imitation, nor one confined to a few particulars; the writer must have an extensive genius, a warm fancy, a fertile invention; these will

† MILTON in the following lines of the *Sampson Agonistes*, seems to have had his eye on this passage of PLATO. at least they have much of the same spirit tho' apply'd to another thing, viz: Sampson, as a Nazarite, being forbid the use of wine;

“ Where-ever fountain or fresh current flow'd
 “ Against the eastern ray, translucent, pure,
 “ With touch æthereal of heaven's fiery rod,
 “ I drank, from the clear milky juice allaying
 “ Thirst, and refresh'd”——

* thus also HORACE, Book IV. Ode 2.

————— *ego apis Matinae*
 More modoque,

Grata carpentis thyma———
 ————— *circa nemus, uvidique*
Tiburis ripas.———

afford

afford an ample fund for his understanding to work on; and enable him to roam at large, like the bird of Jove, over the whole compass of nature. Sect. 10.

It is in the invention, HOMER excells all other poets, and next to him, I will venture to say, PLATO in that excells all other writers; VIRGIL seldom departs from HOMER, in his similes and descriptions, but follows him as a faithful guide; we have seen XENOPHON do the same: whereas PLATO assisted by his own fruitful invention, oft-times strikes out a *new path* to himself, and when he walks in the path of HOMER, 'tis with a free air, not as a servile follower; we perceive the *philosopher* was admitted as far into the secrets of nature as the *poet*; nay that he was not afraid sometimes even to enter the lists and contend for the victory.

3. One great beauty in HOMER, is his *versification*, in which he always endeavours to make the sound expressive of the sense. I shall here give a few of the numberless instances where PLATO imitates the Poet in this.

Plato applies the sound to the sense;

Examples have been given from other authors of *military* descriptions, in which

A a

they

Sect. 10. they seem to have had parallel passages of HOMER directly in view. We cannot expect such in PLATO: *Mars* is no favourite of his peaceable Muse: I shall however take notice of an instance or two, by which it will appear, he could, when the subject required, make his style sound in martial numbers.—In the third book of the Laws *, where the miseries of tyranny are represented from the Persian government, we have a striking picture of the conduct of an absolute prince, and how little he regards the interest of his people; PLATO breaks out into this sudden exclamation, *Ἀνασάτης μὲν πόλεις, ἀνάσσει δὲ ἔθνη φίλια, πυρὶ καταφθείραντες!* “To gratify his caprice, cities are laid in ashes! nations of his most deserving subjects extirpated with fire and sword!”—The abrupt transition in this place has a grand effect, in heightening the description; and to any man of a just ear, the words are strong and emphatic, and have much of the spirit of poetry admired in HOMER’s comparison taken from a city in flames, where the houses are overwhelmed in waves of fire,

where he
has occasion
to speak of
war;

* pag. 697. Serran. edit.

ἄγριος,

Αγριος, ἥτε πῦρ, τό, τ' ἐπεσύμενον, *Sect. 10.*
 πόλιν ἀνδρῶν

Ορμενον ἐξαίφνης φλεγέθει;—

ILIAD. xvii. 737.

In the account of the sufferings of the Asiatic Greeks under the Persian yoke, in the same third book *, how well adapted are the words to the subject? διαπεφορημένα καὶ ζυμπεφορημένα, κακῶς ἐσπαρμένα κατοικεῖται.—“ a wretched medly of men
 “ miserably scattered and tossed about
 “ from place to place.—’Tis impossible to find words in our language so expressive of the idea he intends to convey, as these he uses.—Another instance in the same book * is the history of the Persian invasion; the whole story is finely told: the *numbers* nicely varied as the subject requires: the whole is too long to insert; I shall only take notice of one figure borrowed from HOMER; he says, συνάψαντες γὰρ ἄρα τὰς Χεῖρας, σαγηνεύσαιεν πᾶσαν τὴν Ἐρετρικὴν.
 —“ so numerous was the army of Datis, that his soldiers by joyning hands
 “ could have enclosed all Eretria as in a
 “ net.” In that speech where Sarpedon

Pag. 693, Serran. edit.

† *Pag. 698.*

Sect. 10. upbraids Hector, and extols the auxiliaries above the Trojans, among other things he tells him, “ You stand idle and don’t
 “ exhort your soldiers, to save your coun-
 “ try, your wives and children; and pre-
 “ vent all of you from being caught by
 “ your enemys as in the toils of a net.”

Μήπως ὥς ἀψίσι λίγυς ἀλόνῃε πανάγρυς.

ILIAD V. 487.

—From this short specimen, we may judge that P L A T O, had he been to write history, cou’d have enliven’d his warlike descriptions by the most beautiful and proper images: but let us see how he succeeds as a writer of philosophy.

Description
of friend-
ship;

4. In the *Lysis* *, when representing the advantages of friendship, how agreeable it is to our nature, and how easily every thing becoming and good gains admittance into the soul; he adds, *ἔοικε γάρ μαλακῷ τινι, καὶ λείῳ, καὶ λιπαρῷ*,---διὸ καὶ ἴσως ῥαδίως διολοθαίνει, καὶ διαδύειαι ἡμᾶς---
 “ What-eyer is good is like something
 “ smooth, soft, and sleek, gliding with
 “ ease into the mind.”—One who knows the least of the Greek language, and is not

* Pag. 216. Tom. II.

touched

touched with the exquisite sweetness of Sect. 10, this period, nor feels the soft harmony of the words flowing beautifully suited to the sentiment, must renounce all pretensions to a good ear; must lose one of the chief pleasures in reading HOMER, and have no relish for such a line as this,

Τὸ καὶ ἀπὸ γλώσσης, μελίτος γλυκίων ῥέειν
αὐδᾶ---τ

ILIAD. i. 248.

Words sweet as honey from his lips distill'd.

POPE.

Beautys of this kind occur frequently in the books of the Laws; thus in the fifth, when laying down rules for reforming a state, he compares it very justly to the purifying a body of water collected from various sources: Οἷον δὲ τινῶν ξυρρέόντων ἐκ πολλῶν, τὰ μὲν, πηγῶν, τὰ δὲ, χειμάρρων, Of waters gathered; εἰς μίαν λίμνην.---ὅπως ὅτι καθαρώτατον ἔσται τὸ συρρέον ὑδωρ, &c. “ As in a *confluence of waters* which from many various sources of springs and torrents has run into one bottom, if we intend to keep the whole body as pure and clear as possible, we must draw part of it out again, turn part off by canals, and give

* Pag. 736. Serran. edit.

“ it

SECT. 10. “ it a new course.” — The description here has the same spirit of poetry with those lines of HOMER, where he takes an image from “ torrents rolling down the hills, and rushing into the vales;” only PLATO with propriety has made his numbers smoother, for the Poet describes two armies meeting in battle,

Ὡς δ' ὅτε χείμαρροι ποταμοὶ κατ' ὄρεσφι
ρέοντες

Εἰς μισγάγκειαν συμβάλλετον ὄβριμον ὕ-
δωρ.---

ILIAD. IV. 453.

Of rain fal-
ling;

Of the same kind is that passage in the sixth book* of the *Laws*, where he is relating how the rural magistrates are to employ the youth under their care; καὶ τῶν ἐκ διὸς ὑδάτων, -- ῥέοντα ἐκ τῶν ὑψηλῶν, εἰς τὰς ἐν τοῖς ὄρεσι νάπας, ὅσαι κοιλαῖ, &c. — “ The rain of heaven, falling from the heights into the valleys and cavities among the hills, shou'd have its course confined within dams and banks; these cavities receiving, and drinking up the rain, will send it down again, in springs and rills, to the fields below, gently and copious-

* Pag. 761.

“ ly

“ ly refreshing the most dry and thirsty Sect. 10.
 “ grounds. Perennial waters, whether
 “ fountains or rivers, should be adorned
 “ by planting and building. Streams should
 “ be united by covered canals, and made
 “ to supply all places plentifully thro’ eve-
 “ ry season: and if a sacred grove or spot of
 “ holy ground be near, they should be a-
 “ dorned, in honour of the Gods, by artifi-
 “ cial rivulets. &c.”—The numbers here
 are finely chosen to imitate the rain pour-
 ing from the clouds; then suddenly chan-
 ged by these two words, ὅσαι κοῖλαι, ad-
 mirably expressing the water stopped, and
 settling in the reservoirs prepared for its
 reception.—What follows in this passage,
 too long to insert here, is all poetical. The
 rivulets round the sacred grove put us in
 mind of the grove of Pallas, described by
Nausicaa to *Ulysses*;


*Nigh where a grove, with verdant poplars
 crown'd,*

*To PALLAS sacred, shades the holy ground,
 ——a bubbling font distills*

*A lucid lake, and thence descends in rills,
 &c.”*

ODYS. vi. 350.

Again

Sect. 10. Again in the twelfth * book of the laws,  how does he exalt his language, whert pointing out the different ways, in which, one may lose his arms without any fault of his own. Hector, says he, tore Achilles's armour from Patroclus; while others have lost their arms, when hurried over a precipice, or overwhelmed, by a tempest at sea, or by a sudden deluge of water; ἢ, κατὰ θάλατταν, ἢ χειμώνων, ἐν τόποις ὑποδεξαμένης αὐτὸς ἐξαίφνης πολλῆς ῥύσεως ὕδατος.—Here the numbers are quite different from those in the last example; they sound rough and harsh, the better to represent the violence of a storm.

Of a robe; In the eight book of the republics, * he is accounting for the bad effects which *licentiousness* produces in a state; the people will be very fond of democracy, and imagine it the most *beautiful polity* possible: for, ὥσπερ ἱμάτιον ποικίλον, πᾶσιν ἄνθρωποι πεποικιλμένον, οὕτω καὶ αὕτη πᾶσιν ἡθεσι πεποικιλμένη, καλλίστη ἂν φαίνοιο.—“like a
“robe diversify'd with all kinds of co-
“lours, so is such a state, diversify'd with
“all sorts of manners.”—One would think he has in view that place of Ho-

* Pag. 944. Serran.

† Pag. 557 vol. 2. *ibid.*

MER, where Hector sends Hecuba to bring Sect. 10.
out of her wardrobe the most beautiful robe she had: ~~~~~

ὅς κάλλιστος ἦν ποκίλμασιν ἢ δὲ μέγιστος. --

ILIAD vi. 294.

Another instance shall be from the *Philebus*; our Philosopher is discoursing on the various kinds of pleasures, and cautioning his disciples against such as are *impure*: with the voluptuary he argues thus, * Βάλει δῆτ' αὖτε, ὡς περ Στυγὸς ὑπ' ὄχλῳ τινὸς ὠθέμενος, ἢ βιάζομενος, ἢ τληθεὶς -- &c. " would you have me, like a centinel beat off from his post; " " off, and forced from his post, by a mob; " " let the gate fly open, and allow all the " pleasures and sciences to rush in?" The numbers in this sentence very fitly represent the centinel in action, struggling to maintain his post, and the mob forcing him at length to yield. In the *Iliad*, we have the same kind of beauty, tho' in different numbers, where *Ajax* could scarce be moved from his station, by the efforts of a whole army,

Αἴας δ' ἐκέτ' ἐμμυνε, βιάζετο γὰρ βελέεσσιν.

Αλλ' ἀνεχάζετο τυτθόν.

ILIAD xv. 727.

* Vide pag. 62. vol. 2. Serran.

Sect. 10.

One out of
breath;

An instance of the like kind with this last, is that passage where PLATO ridicules those poets who prostitute their character, and debase their morals, by making court to princes and people of high rank, and flattering them in their vices and follies; in their encomiums, they affect to act the part of a philosopher, and deep politician; but this he represents, as a character too difficult for them to maintain. ὅσω δ' ἂν ἀνωλέρω ἴωσι πρὸς τὸ ἀνανίης τῶν πολίταιων --- ὥσπερ ὑπὸ ἄσματος ἀδυνατῶσα πορευέσθαι. * “the further they mount up the “steep ascent of government, the more “their glory sinks, as if seiz’d with an asthma and wanting breath to climb on.” Here the very numbers seem to labour and pant: this is a beauty of the same kind with one † before-mentioned out of Xenophon, and is another happy imitation of the celebrated lines of HOMER there taken notice of.

Tossing an
argument;

I may also mention another example of this kind, where PLATO is debarring the youth from being admitted to subtle metaphysical debates; young men are represented by him, as fond of wrangling, after

* *Republ.* 8. *pag.* 568.

† *Ibid.* *pag.* 43.

they

they have disputed with a great many different persons, sometimes got the better, Sect. 10.

and been as often worsted, at last they turn sceptical altogether: by which means philosophy falls under reproach. Their manner of disputing is thus described, *

χαίροντες ὥσπερ σκυλάκια, τῷ ἔλκειν τε καὶ ἀπαράττειν τῷ λόγῳ τῆς πλεονεξίας αἰεί.----

“ They take delight, like so many young dogs, to pull, and tug and tear their neighbours, in their disputes.” This is pretty much an image of the same kind with that in HOMER, where he is describing the battle round the body of Patroclus, the Greeks defending it from the enemy, and the Trojans struggling hard to be masters of it.

Ὡς ὅγ' ἐνθα καὶ ἐνθα νέκυν---

Ἐίλκεον ἀμφοτέρω.---

ILIAD. XVII. 394.

*As when a slaughter'd bull's yet reeking
hide,*

*Strain'd with full force, and tugg'd from
side to side,*

The brawny curriers stretch,——

*So tugging round the corps, both armys
stood.*

454

* Republ. 7. 539.

Sect. 10.

Of a Plane-
tree;

No reader of PLATO can be ignorant of the celebrated description of a *Plane-tree* in the beginning of the Phædrus: *

ἢ τε γὰρ πλάτανος, αὐτὴ μάλα ἀμφιλαφής τε καὶ ὑψηλή, τῇ τε ἄγνε τὸ ὕψος καὶ τὸ σύσκιον πάγκαλον, καὶ ὡς ἀκμήν ἔχει τῆς ἀνθης, ὡς ἂν ἐυωδέστατον παρέχοι τὸν τόπον. ἦγε αὖ πηγὴ χαριεστάτη ὑπὸ τῆς πλατάνου ῥεῖ μάλα ψυχρὴ ὕδατος. -- εἰ δ' αὖ βέλει, τὸ εὐπνεν τῇ τόπῳ ὡς ἀγαπήλῳ τε καὶ σφόδρα ἡδύ. θερρινόν τε καὶ λιγυρόν ὑπηχεῖ τῷ τῶν τεττίγων χορῷ. πάντων δὲ κομψότατον τὸ τῆς πόας, ὅτι ἐν ἡρέμα προσάνλει, ἱκανὴ ἐφέφυκε κατακλινένῃ τὴν κεφαλὴν, παγκάλως ἔχει. “ How stately and spreading is the beautiful plane here: then the fine shade of “ this tall shrub, now in full bloom, and “ diffusing fragrance all around; while, be- “ low the plane-tree, runs this charming “ rivulet of the coolest water: don’t you “ feel too the summer-breeze in this place “ how delightful, and refreshing! while it “ whispers in concert with the chorus of “ the grasshoppers: above all, the fine pile “ of the grass upon this gentle slope! “ sweetly inviting us to recline in the most

* Pag. 230. Vol. III. Edit. Sciron.

“ agree-

“agreeable repose.” Every one of a just Sect. 10.
 ear must observe, there is not, in this beautiful description, one harsh or jarring syllable, to disturb its harmony, or interrupt the periods in their easy flow. CICERO has shewn how much it charmed him, having, in one * of the noblest of his works, reposed three ROMAN Sages, under the shade of such another.

I shall only take notice of one other passage in the *Phædrus* †, where P L A T O Of Jupiter's chariot.
 is describing J U P I T E R, and his attendant D E I T Y S in their chariots. ὁ μὲν δὴ μέγας ἡγεμὼν ἐν ἔρανῳ Ζεὺς, πτηνὸν ἄρμα ἐλαύνων, πρῶτος πορεύεται·-----τῷ δ' ἐπείαι στρατιά θεῶν·----τὰ μὲν θεῶν ὀχήματα, ἰσορρόπως εὐήνια ὄντα ῥαδίως πορεύεται. — “The great leader in heaven J U P I T E R, driving his winged chariot, moves the first, beautifying and directing all things.—The whole army of Gods and Angels follow him.—The well-pois'd chariots of the Gods move on with ease, obedient to the rein.”—This passage is only taken

* Nam me hæc tua Platanus admonuit: quæ non minus ad opacandum hunc locum patulis est diffusa ramis, quàm illa, cujus umbram secutus est Socrates, quæ mihi videtur non tam ipsa Aquila, quæ describitur, quàm Platonis oratione crevisse. De Oratore Lib. I. Sect. 7.

† *Phæd.* Tom. III. pag. 246, 247. Serran. edit.

“ notice

Sect. 19. notice of, at present, for its beautiful numbers, so well fitted to represent the smooth career of these celestial chariots, gliding along the yielding ether. The beauty of these periods resembles that of those well-known lines of HOMER,

Μάστιξεν δ' ἵππους, τὼ δ' ἐκ ἄκοντε πέλειοι
Μεωμήυος γαυῆς τε καὶ ἑρᾶν ἀστερόεντος.

ILIAD V. 768.

*Swift at the scourge, the ethereal coursers
fly,*

While the smooth chariot cuts the liquid sky;

927

5. We shall conclude this section with observing that some of the best among the antient critics have been at great pains in pointing out beautys of this kind. Dionysius Halycarnasseus, * after observing that the best writers, among the antients, were very accurate in polishing their periods, and rejecting such numbers as seem'd harsh or indecent, proceeds to give an example out of PLATO: " What is it, says " he, renders PLATO's diction so beautiful " and grand, but this, that he has taken " care to adorn it with the best and most " magnificent numbers: The sentence in

* De Composit. verbor. § 18. pag. 31, 32. Tom. II. Oxon. edit.

" the

“ the beginning of his *Funeral oration* is *Sect. 10.*
 “ well known, and justly celebrated, ἐργω
 “ μὲν ἡμῖν οἷδ’ ἔχουσι τὰ προσηύκτα σφίσιν
 “ αὐτοῖς, ὧν τυχεύοντες, ὠρευνόμεναι τὴν εἰ-
 “ μαρμένην ὠρεῖαν——“ And now they
 “ have got what it really becamie us to ren-
 “ der them: possessed of which they go
 “ the destin’d journey.” Then the *Critic*
 shews, how this period consists of dactyles
 spondees, anapestics, &c. and adds, “ In
 “ the whole of it, there is not one mean
 “ or unbecoming number; there are a
 “ thousand places in PLATO of the same
 “ kind; he had a fine taste of harmony,
 “ and just modulation; had he been al-
 “ ways as happy in the choice as in the
 “ composition of his words, he would
 “ have excell’d *Demosthenes* himself in the
 “ beauty of diction, or, at least, left the
 “ victory doubtful: this is certain, that his
 “ composition is faultless, always distinct,
 “ sweet, and elegant.”

In the same manner *Demetrius Phale-
 reus* † says, “ PLATO is very elegant in his
 “ numbers; they are full, but not prolix,
 “ and run on easily without any stop; by
 “ this means, they are both lively and soft;

† *Sect. 186, 187, 108. Glasguae 1743.*

“ strong,

Sect. 10. “ strong, and yet magnificent: tho’ we
 “ cannot say they are poetry, yet they
 “ are not far from it.—as in this sentence,
 “ τὸ μὲν πρῶτον, εἴ τι θυμοειδὲς εἶχεν
 “ ὥσπερ σιῶνον ἐμάλαξεν.—This period
 “ as it stands, is elegant and sonorous, but
 “ if you invert the position of the words,
 “ and make it, ἐμάλαξεν ὥσπερ σιῶνον,
 “ you destroy the symphony, and divest
 “ the period of all its beauty.—Again,
 “ when PLATO is talking of musical in-
 “ struments, how gracefully does he ac-
 “ commodate his numbers to the sense; as
 “ in this, καὶ αὖ κατ’ ἀγρὰς τοῖς ποιμέσι σύ-
 “ γγξ’ ἂν τις εἴη. *If, in the country, a knot of*
 “ *shepherds have a flute among them; here;*
 “ by the particular turn of the period, he
 “ has beautifully imitated the sound of the
 “ pipe; as will be evident, if you change
 “ the order of the words.”

S E C T.



S E C T. XI.

*Plato imitates Homer in his allegorys.—
an allegory on theology, morals and politics.*

THE other view in which I would compare P L A T O with H O M E R, is by examining what assistance he may seem to have taken from the poet in his *allegorys*, which are designed to convey theological and moral truths; or in his *images*, from natural objects, introduced to make his philosophy more entertaining and instructive: this again is a very large field, but I shall only give a few instances.

Plato imitates Homer in his allegorys;

It has been justly observed of H O M E R, * “ that he was the first, who brought the
“ Gods into a system of *machinery* for poetry, and created a world for himself, in
“ the invention of *fable*.” Tho’ P L A T O is offended at him, for speaking sometimes undecently of the Gods, and therefore, as a *philosopher*, rejects all his immoral and unbecoming representations of them, yet he knew well, how much mankind are al-

* Vid. Mr. Forster’s preface.

Sect. 11. lured by these charms of poety; and how
 ~~~~~ useful they are on that account for con-  
 and theolo-veying religious truths.  
 gical repre-  
 sentations;

2. Accordingly, in the place of the Phædrus above-mentioned \* where he is describing the progress of the Gods thro' the universe; and giving an account of the different events which befall those *souls* who follow Jupiter, Juno, Apollo, or Mars, one may clearly perceive a good deal of the imagery of HOMER.-----“ JU-  
 “ PITER marches first in his winged cha-  
 “ riot, as the father of Gods and men; the  
 “ eleven inferior Deitys follow him, (for  
 “ Vesta remains in Olympus,) each pre-  
 “ siding over the particular province al-  
 “ lotted them in the universe: they attend  
 “ Jupiter willingly; for envy is banished  
 “ from the mansions of the Gods: when  
 “ they go to the banquet, they ascend  
 “ to the most lofty summit of Olympus.”  
 Thus far the *Philosopher*.-----Compare  
 this with the description of JUPITER'S  
 chariot in the eighth Iliad, joined with  
 that of the council of the GODS in the  
 first, and the resemblance will appear con-  
 siderable.

\* Vid. pag. 246, 247. Tom. III. Serran. edit.

PLATO's philosophy will not allow *Sect. II.* him to represent the Gods as quarrelling, therefore he informs us, they live free of all envy, in that peaceable way, to which Vulcan, in the Poet, advises them;

*The wretched quarrels of a mortal state,  
Are far unworthy, Gods! of your debate,  
Let men their days in senseless strife employ,  
We, in eternal peace, and constant joy.*

ILIAD I. 745.

The philosopher also has his feasts, as well as the poet,

*Thus the blest Gods the genial day prolong  
In feasts ambrosial, and celestial song.*

ILIAD I. 772.


Thus, tho' PLATO would not give countenance, to any irreverent storys of the Gods, yet he was not for rejecting such allegorys, as might, in compliance with popular notions, afford an opportunity of introducing the most beautiful, poetic descriptions; so, when he describes the feasts of the Gods, he speaks only of the inferior Deitys.

The *allegory* is carried on thro' a good part of the *Phædrus*; the sum of which in a few words is this. He compares the mind

Sect. II. to a *winged* chariot: *reason* is represented as the charioteer; the two horses are *pleasure* and *temperance*. The former of these is painted in most ugly colours; as being stiff-necked, with red and fiery eyes, obstinate, head-strong, impatient of the whip, or of the least controul; the other as of a most comely shape, easily commanded, modest, desirous of glory, a friend† to *true opinions*, needs not the spur, but is guided by good council.—The charioteer therefore has great difficulty in managing his car, since these two horses, of contrary natures, draw contrary ways; we are told, that the mind, as long as it is pure, and retains its *wings*, flies upwards, and enjoys divine contemplations: but upon losing its wings, falls downwards into some material earthy substance, and constitutes a mortal animal, while itself remains immortal. When the wings of the soul shoot forth again and grow, they become at length able to elevate, to the sublime height where the Gods dwell, that mass of earth with which the mind was formerly overpowered. Then the mind excels in goodness, wisdom and beauty; but these wings are impaired, and

† See Sect. VI. pag. 87, 88.

lose

lose all force, when the mind degenerates Sect. II.  
 and sinks into vice and folly. In such a situ-   
 ation, it cannot accompany the Gods, nor  
 ascend to the heavens; the chariot turns  
 irregular, and is toss'd about in strange,  
 unnatural motions: the driver is thrown  
 headlong from his seat, and loses all com-  
 mand over that unruly horse, who pulls  
 furiously, with a violent tendency to what  
 is earthy. In short, when the charioteer  
 and the temperate horse conspire together  
 and overcome the vicious one, which re-  
 quires great labour and many a severe lash,  
 then the mind follows GOD as its leader,  
 mounts up with soaring wings to the ce-  
 lestial regions, enjoys real *knowledge*, and  
 is absorbed in the contemplation of the  
 DEITY, or TO' O'N.

This whole description, as it stands in  
 the original, is wonderfully poetical. HO-  
 MER discovers the fertility of his imagina-  
 tion, not only in his *machinery* of the Gods,  
 but in giving life, form, and action, to the  
 qualitys of the mind, its virtues and vices;  
 of which there are many instances in the \*  
 Poet.—In the present dialogue PLATO  
 imitates HOMER in both these beautys.

\* Vide Mr. Pope's poetical Index to HOMER.

How

**Sect. 11.** How glorious is the scene here presented to our eyes! JUPITER leads the way to the grand chorus of the GODS; they follow him, in their flying chariots, thro' the ethereal path, constant and uniform in their motions; each *mind* also has its own particular chariot assigned it: but as the steeds are discordant, and one of them quite unruly, the charioteer is often disturbed in his journey, loses sight of the Gods, falls down to the earth, where he wanders disgracefully till the *wings* of his soul recover their strength, and enable him again to mount upwards.—The *moral* of this allegory, “that purity of heart alone qualifies us for approaching the DEITY; and that in proportion as we indulge our vicious desires, we become strangers to him;” is what we don't at present consider. We are only taking notice of the poetical beautys, and how well PLATO has succeeded in representing the most sublime and useful truths by *allegorical fable*.

and in his  
diction.

In this dialogue, one of the most poetic  
\* in PLATO, he follows HOMER also in the  
diction;

\* Socrates invokes the Muses to aid him in his divine song on love and beauty: tells Phædrus he is inspired by the NYMPHS, and bids

dition; among several examples of this, Sect. II. I shall only take notice of one: in painting the action of the *unruly* horse, when exciting to lawless love, what pomp of language is displayed? *ἀνερπὼν δὲ βία φέρειαι, -- ἀναγκάζει τε καὶ βιάσθαι τὰ παιδικὰ; -- ἀναμνησκων, βιαζόμενος, χρεμετίζων, ἔλκων.* \*—*ὅ. c.* “He leaps, he paws, and  
“exults with violence.—he forces on his  
“driver and yoke-fellow to venereal pleasures; prompting, constraining, neighing, dragging. *ὅ. c.*” There is here the same fire and vivacity, which animates Homer’s description of the Trojan troops, with Hector at their head, attacking the Grecian trenches;

---ὅδε οἱ ἵπποι

τόλμων ὠκύποδες· μάλα δὲ χρεμετίζον ἐπ’  
ἀκρῶ

χείλει ἐφεσάοτες.---

*The panting steeds, impatient fury breath,  
But snort, and tremble at the gulf beneath:*

bids him not be surprized, if the diction flow in dithyrambicks—The chirping grasshoppers, says he, listen to our discourse.—He in effect owns that he is drawing streams from the fountains of Sappho and Anacreon; that his breast is full of sentiments on these subjects, not inferior to theirs. *Phadr. Tom. II. pag. 235; 237, 248.*

\* *Vid. pag. 254. Tom. III. Serravallo.*

*Just*

Sect. II. *Just on the brink they neigh, and paw the  
ground,*

*And the turf trembles, and the skies resound.*

ILIAD xii. 60.

It may also be compared with the celebrated *simile*, † abovementioned, of *Paris* to a wanton horse.

A future  
state as de-  
scribed by  
Plato and  
Homer.

3. In HOMER too, we find some account of the soul subsisting after this life, tho' the happiness of a future state is there but very imperfectly represented. PLATO condemns him, for his mean and unworthy notions of the employments of the spirits in Hades, their groundless terrors, shrieks, and lamentations; and gives a list of the verses which he wishes were struck out of the Poet. \*—Yet still he seems sensible, that some rays of truth appear faintly, thro' the cloud, or allegorical veil, which HOMER had thrown over them.—This will be more evident, if we compare a passage in the *Gorgias* with the descent of Ulysses into Hades, as told by HOMER in the twelfth *Odyssey*.

The *fable*, as related in the *Gorgias* † by SOCRATES, is shortly this; “ *Jupiter,*

‡ Pag. 49.

\* Vid. *Republ.* 3. pag. 386.


† *Gorg.* pag. 523. Tom. I. Serran.

*Neptune*



“ *Neptune*, and *Pluto* divided amongst Sect. 11.  
 “ themselves (as *Homer* says) the king-  
 “ dom of their *father*. The law in Sa-  
 “ turn’s time, and which is still observed  
 “ by the Gods, was, that such men as led  
 “ just and holy lives, were, after death,  
 “ translated to the islands of the blessed;  
 “ the wicked to *Tartarus*, a prison, where  
 “ they were punished.—Pluto finding  
 “ the custom was for *living* judges to judge  
 “ *living* men on the day they were to die;  
 “ the consequence of which was, that  
 “ while the delinquents were clothed with  
 “ beautiful bodies, or adorned with riches,  
 “ and high birth, false witnesses came, and  
 “ deposed they had lived good lives, by  
 “ which the judges were imposed on, and  
 “ often pronounced wrong sentences: I  
 “ say, Pluto upon this, went to JUPITER,  
 “ that the matter might be rectified. He  
 “ for the future ordained *Prometheus* to  
 “ take care, that no man should have a-  
 “ ny fore-knowledge of the day of his  
 “ death. JUPITER also appointed *Æacus*  
 “ to judge the Europeans, *Minos* and *Rha-*  
 “ *damanthus*, the Asiatics: and that both  
 “ the judges, and the persons to be judg-  
 “ ed, should be divested of their bodies,  
 D d and

Sect. 11. “ and earthly ornaments, so that immedi-  
 “ ately on the death of any man, *Mind*  
 “ might view *Mind*, naked, and unattend-  
 “ ed with its friends and acquaintances  
 “ here, and true judgment might pass up-  
 “ on it.—The judges pronounced sen-  
 “ tence in a meadow, from whence there  
 “ led two ways, one to the happy islands,  
 “ the other to Tartarus.—All these things,  
 “ says Socrates, I have heard, and agree  
 “ to, and from them I would reason thus;  
 “ Death is nothing else but the separati-  
 “ on of the soul from the body: but still  
 “ each retains its own proper *habit* which  
 “ it had while in this world. If one’s bo-  
 “ dy was pampered and high-fed here, so  
 “ as to become large and bulky, it remains  
 “ so after death; if he had fine hair while  
 “ on earth, his body will have the same  
 “ still: if beat with stripes or wounds, the  
 “ marks of them will remain on his body  
 “ when dead. The same thing holds with  
 “ regard to the mind, when separated  
 “ from the body; its nature, affections,  
 “ habits and inclinations become all con-  
 “ spicuous.—By this means Rhadaman-  
 “ thus *now* views a naked *mind*, without  
 “ knowing to whom it belong’d. Suppose  
 he

“ he beholds the soul of some mighty Po- Sect. II.  
 “ tentate, having nothing *sound* in it, but   
 “ as it were blotted and wounded with  
 “ the dire marks of perjury and injustice :  
 “ he clearly perceives the scars which  
 “ villany, falshood, pride, and a train of  
 “ lawless actions have impressed on the  
 “ mind! that moment, he, ignominious-  
 “ ly, puts it into strict custody, where it  
 “ will meet with deserved punishment.  
 “ Rhadamanthus asks no questions about  
 “ the delinquent, who he is, or whence  
 “ descended ; but if he is wicked, commits  
 “ him to Tartarus.—On the other hand,  
 “ if the Judge sees the *Mind*, even of a pri-  
 “ vate obscure person, who had led a ho-  
 “ ly and just life, it is sent to the islands of  
 “ the blessed.—In all this HOMER bears  
 “ witness to us, he represents Minos with  
 “ his golden scepter administering just-  
 “ tice ; wicked kings, who had tyrannized  
 “ over mankind, as Tantalus, Sisyphus,  
 “ &c. are condemned by the Poet to e-  
 “ verlasting punishment: whereas Ther-  
 “ sites, a private person, tho’ a bad man,  
 “ is not treated so severely.”

Here PLATO himself by quoting HO-  
 MER, unveils the whole mystery and ex-  
 D d 2 plains

Sect. 11. plains the *fable*.—In the *Odyſſey*, Ulyſſes ſees ſhoals of viſionary ghoſts, and deſcribes them thus, .

*Ghaſtly with wounds the forms of warriors ſlain*

*Stalk'd with majestic port, a martial train.*

ODYS. xi. 52.

'Tis well known, the antients ſuppoſed, that the ſhades retained a vehicle reſembling the body, not groſs, but ſubtile; and in this the wounds are ſaid to be viſible\*.  
—in a ſubſequent part of the *Odyſſey*, Ajax is introduced, but remembering his treatment from Ulyſſes, will not ſpeak a word to him;

*While yet I ſpeak, the ſhade diſdains to ſtay,  
In ſilence turns, and ſullen ſtalks away.*

*Touch'd at his ſour retreat.—*

Ibid. 693.

And laſtly, the Poet gives us this account of the Judge :

*High on a throne, tremendous to behold,  
Stern Minos waves a mace of burniſh'd gold,  
Still as they plead, the fatal lots he rowls,  
Abſolves the juſt, and dooms the guilty ſouls.*

Ibid. 702.

\* Vid. the notes on the eleventh *Odyſſey*.

Theſe

These are the circumstances, collected *Sect. 11.* out of the Poet, which have most affinity with the fable, as related by PLATO. He finds no fault with antient *traditions*, so far as they serve to convey any useful truth. The doctrine of a future state had been spread over the world, and gained a general belief: but then the Poets had corrupted and blended these traditions, and purer truths, with their own fictions. Our philosopher entirely drops such notions as might seem immoral, and of pernicious consequence to mankind; retains those, which tho' merely poetical, and the birth of fancy, yet could do no harm to morals: for instance, HOMER says the body preserves the marks of the wounds it had got in this world. SOCRATES here simply relates the fact, pretty much in the way of the Poet, but lays no manner of stress upon it, and speaks not one word of what befalls the vehicle †, or body in Hades; the *wounds* of the soul are only exposed, naked, to the eye of the Judge. Men are represented as carrying their passions, habits, good or bad

† See the above-mentioned passage out of the Cratylus, (in p. 107.) where he delivers the same doctrine precisely: the two passages explain each other; so that if the one be of the *esoteric* kind, so is the other also.

desires

**Seft. 11.** desires along with them into the other world, as Ajax does his fullen temper; that is, in other words, *heaven* or *hell* arise not from an *arbitrary* appointment, but dwell in the breast of the virtuous or vicious; and as mankind are apt to be dazzled, with a fair outside, and to pronounce the rich and powerful happy in the next world, as well as in this; as HOMER gives a too promiscuous felicity or misery to all his Heroes; so our Philosopher endeavours to rectify such notions. JUPITER, says he, ordered, that no man be judged while alive, and that the good be impartially distinguished from the wicked.\*—In short,  
 PLATO

\* SOCRATES here adds, "that, convinced by these reasons, he would endeavour to appear before his Judge with a most pure soul." The whole of this passage is ridiculed by the Author of the *Divine Legation*, in his *Remarks* subjoined to Volume second; Part 2. Page 64.—It is said, "that the speaker, must believe a future state thus circumstanced, viz. that the dead not only retain the visible marks of the passions of the mind, but also the scars of the body, if he believed any at all:—but no man could be so foolish as to believe these fables." Nothing can be more obvious, than that the true *moral* of the fable is as I have explained it: and in that view, the doctrine here inculcated is truly noble and divine. I must again repeat, that I think it very remarkable, PLATO never once mentions what is the fate of the body in the other world; on the contrary, he asserts that the condition and temper of the soul is only attended to by the Judges, and the body intirely omitted. This intimates plainly, that the mind alone is happy, or miserable.—Or suppose, the fable meant the body also suffered; is that a circumstance to make one disbelieve a  
 future

PLATO always corrects the *theology* of Sect. II. HOMER, and endeavours to restore it to genuine purity and truth; at the same time, that he may engage the attention of mankind, and his own philosophy make the deeper impression, he adorns it with agreeable allegorys, like the Poet.

4. Among the many delightful effects of poetry, this is one, that it sometimes introduces circumstances which are wonderful, or surprizing changes brought about by a superior power: these fill the mind with admiration, one of the most pleasing passions. Thus PLATO, to relieve the mind from the fatigue of attending to the subtle metaphysical arguments for the immor-

Another fable on that head.

future state? surely not.——In this view the reasonable interpretation of the fable would be; He, who fed and pamper'd his body here, who weakened and brought diseases on it by intemperance, would have the same pains and diseases continued for a punishment in the other world.——What strange absurdities would we fall into, did we always interpret PLATO's allegorys, or figurative expressions, in a literal sense: thus he says, (*Lib. V. Republ. pag. 467.* *ωρεπὲν χρὴ πτερὰ ὄψα εὐδύς. &c.* "We must add "wings to our children" (*i. e.* give them horses, as he explains it) "that they may fly off and escape:"——which image he clearly takes from HOMER, who, when Achilles had put on his new suit of armour, says, *it was like wings to him*,——*τῷ δ' ἦν τε ωρεπὰ γίγερ'*——If one shall, like Mr. W. take the present allegory in a strict literal sense, and from thence laugh at PLATO, for believing a dead body had *fine hair* in Hades, he may just as well laugh at PLATO, for believing, the boys would have *real wings*, when "THUS CIRCUMSTANCED."

tality

**Seft. II.** tality of the foul, fubjoins the following  
 beautiful allegory. He is confidering what  
 the mind *truly* is in its own nature; and  
 informs us, we muft not, as we do at pre-  
 fent, view it polluted by its partnership  
 with the body, and by other evils. We  
 muft diligently contemplate, by our rea-  
 fon, what its nature is, when become *pure*;  
 then will the mind appear by far more  
 beautiful, and have more adequate noti-  
 ons of juftice and injuftice. “ I fhall tell  
 “ you truly, fays Socrates to Glaucus, \*  
 “ how it appears at prefent, by confider-  
 “ ing it in the fame view, in which the  
 “ *Marine Glaucus* is reprefented. We  
 “ cannot, fay they, fee his former nature,  
 “ the members of his body being strange-  
 “ ly broken, metamorphofed, and diffi-  
 “ pated by the waves, and other things,  
 “ fuch as fhells, fea-weed, ftones, now  
 “ grown to him in the place of his former  
 “ limbs; fo that he is, in all refpects, ra-  
 “ ther like a wild beaft, than his former  
 “ *kind*.——In like manner our mind is  
 “ here involved in a thoufand evils which  
 “ defile and deform it. But we muft, my  
 “ friend, look to this.——To what, fays

\* *Republ. X. pag. 611, 612.*

Glaucus?



“ Glaucus!—To the philosophic part Sect. 11.  
 “ of the mind; and consider what these  
 “ things are, which it embraces, as of a  
 “ kind with what is *divine, immortal, eter-*  
 “ *nal*; and whose conversation it pants af-  
 “ ter; and what it will become, when the  
 “ whole of it follows that *eternal nature*:  
 “ by this attraction, it will emerge, and  
 “ be delivered out of that ocean it is plun-  
 “ ged in at present, will throw off these  
 “ stones and shells, which, now that it is  
 “ fed by earth, have caused many things  
 “ earthy, stony, and wild to grow to it, by  
 “ means of a food commonly thought the  
 “ most happy.” Then we shall know its  
*true nature*, whether simple or multiform,  
 or whatever it be.

We need not insist on the obvious beautys of this fable, nor mention the close application to the truths it is designed to illustrate.

Thus we have seen how P L A T O imitates HOMER, in describing, by allegory, *theological* truths.—The Poet also gives us allegorical fables upon *morals*: as when MINERVA descends to calm Achilles; this is generally interpreted to be an allegory of *prudence restraining passion*; there are ma-

E c

ny

Sect. 11. ny other fables of like nature in the *Iliad*.  
 ~~~~~ PLATO, from the extent, and fecundity of his imagination, is not always under a necessity of copying after the Poet directly; in following HOMER's manner, he can open new scenes of his own, equally entertaining and instructive. We have mentioned two allegorys on *theology*, and shall now take notice of one on *morals*, and another on *policy*.


An allegory
 on morals.

5. Our philosopher makes use of the following allegory, to prove; from the inward frame of the mind, that injustice is unnatural to us; * “ Imagine to yourself, “ says SOCRATES to GLAUCUS, the figure of “ a various, *many-headed-beast*, with the “ heads of wild and tame animals, and “ which can at pleasure produce and rear “ them all out of itself, and again with- “ draw or change them! — A horrid figure indeed, says GLAUCUS, but as language is more pliable than wax, let us “ form it. — Add together the figures of “ a *lyon* and of a *man*, † let the *former* be “ huge, the *second* smaller; join these *into* “ one, and make them cleave fast to each

* *Republ. IX. pag. 588, 589.*

† The Greek is corrupted here.


other;

“ other: when you have gone thus far, Sect. II.
 “ you are next to surround it with the 
 “ outward form of a man, so that he who
 “ cannot look to what is within, and
 “ views only the outward coat or cover-
 “ ing, thinks it *one animal*, a *man*.—Let us
 “ then say to him, who asserts it profitable
 “ for this creature or man, to act unjust-
 “ ly, and disadvantageous to follow jus-
 “ tice, you aver plainly it is for *his* advan-
 “ tage to feed this many-headed-monster,
 “ and add strength to the lion and *lion-*
 “ part of his frame; to starve and weaken
 “ the *man*, till thro’ imbecillity he be drag-
 “ ged wherever the *other* pleases: that the
 “ *two* are never friends or reconciled, but
 “ eternally bite, rend, and fight with each
 “ other:—whoever advises *injustice*, ad-
 “ vises all this.——On the other hand,
 “ whoever recommends just actions as
 “ profitable, advises those things to be
 “ done and spoken, by which the *inward*
 “ *man-part* of this animal becomes supe-
 “ rior, and like a careful husband-man,
 “ superintends these numerous teeming
 “ creatures, nourishes and cherishes the
 “ *tame*, lops off the *wild*, turns to its own
 “ aid the nature of the lion, and in con-

Sect. 11. “ cert governs all ; rendering them all
 “ *friends* to itself, and to each other.——
 “ Thus this part governs.——and this is
 “ the language of him who applauds ju-
 “ *stice.*”


PLATO seems here to copy after the picture Homer gives of *Scylla*; and so indeed he himself acknowledges when he says, “ I am to give you such an image, “ as the antient Mythologists use in their “ descriptions of *Cerberus* and *Scylla*, and “ such like, where various forms are uni- “ ted into one.”——

It may not be improper, in a few words, to give a further explication from PLATO, of this fine allegory, and the other inferences he draws from it.——The chief intent of PLATO's reasoning on this, is to prove, that when the *whole soul* agrees with the philosophic or rational part, and rebels not against it, then each faculty enjoys its proper state, performs its own functions, acts with regularity, tastes those pleasures which are peculiar to it, and are the best and truest it is capable of. But when any lower power assumes a superiority, the consequence is, that it never enjoys its own proper pleasure, yet at the same

same time, compels all the other facultys *Sect. 11.*
to pursue a foreign and false pleasure.—— 

These therefore are our reasons, says PLA-
TO, for calling a way of life, *becoming* or
base; I mean, that is becoming, which sub-
jects the *brutal* part of our nature to the
man, or rather to what is *divine*; that is
base, which enslaves the tame to the wild
part.—According to this doctrine, is there
any man, to whom it will be profitable to
pilfer gold, when by doing so, he enthrals
his most excellent to his most ignoble
part; should he acquire the greatest riches
by making his son or daughter a slave to
brutal wicked men, would he thence rec-
kon himself a gainer? And if he enslave
his divine to his impure and profane part,
without feeling a sensible remorse, is he
not really miserable? is he not bribed by
the gold to his own utter perdition?

Again, to demonstrate how intempe-
rance and luxury destroy the just ballance
of our affections, he argues thus: Intem-
perance must be condemned, because
by it that huge, terrible, many-headed a-
nimal is pampered beyond measure.—
Impudence, pride, and insolence must
likewise be condemned, because they en-
large

Sect. 11.  large the serpentine and lyon-part, and extend it immoderately.——The result of flattery, avarice and illiberality is, that they enslave the brave and magnanimous part to this tumultuous wild-beast, and from an insatiable thirst after gain, habituate it to what is infamous, and turn it from a *lyon* to an *ape*.——Luxury and effeminacy must be charged with the guilt of rendering the *best* part impotent; it becomes unable to govern the wild-beasts within; nay rather feeds them, and is employed in finding for them proper blandishments.

As each of us therefore has a divine and wise *governor* planted in his heart, so we ought to be subject to the best part of ourselves, and make reason reign absolute sovereign in its own polity. How then can we say it is profitable for a man to act unjustly, basely, or intemperately? since the more wealth or power he acquires by that means, the worse he becomes.——It is also advantageous for the unjust man to be punished for his vices: for if duly corrected, the *brutal* part becomes chastised and subject, and the *tame* part set at liberty; till this be done he can never be
 happy.

happy.—The *whole mind* being now re- Sect. 11.
 stored to its *best nature*, must, as far as the
 mind excels the body, obtain a more ho-
 nourable habit, by possessing temperance,
 wisdom, and justice, than the body can
 attain by strength and beauty and health.
 —If we corrupt and destroy the nature
 of the body, we cannot live, tho' possessed
 of all the delicacys, all the riches, nay the
 empire of the whole world. Is life then
 worth having, if that nature, by which
 we live, if the mind, is corrupted and de-
 stroyed? or if we are intent on any other
 thing, than to be free of injustice and vice,
 and possessed of justice and virtue?

6. The next allegory I shall give, is on An allegory
on politics.
politics. P L A T O intending to shew how
 necessary it is, that the members of a state
 be all united, and friends to each other;
 chuses to express himself in the following
 allegorical manner, and enters abruptly
 upon his story, thus: “ there is an an-
 “ tient* Phenician fable, which I believe
 “ will not easily gain credit; what words
 “ shall I use, what courage is requisite,
 “ when I attempt to persuade our gover-
 “ nors and generals, that the education

* *Republ. VII. pag. 414, 415*

“ and

Sect. 11. “ and discipline we give them is all a
 “ dream?—They were once truly formed,
 “ and bred out of the earth, themselves,
 “ their armour, and whole apparatus. Af-
 “ ter they were completely formed, and
 “ the earth their mother had brought
 “ them forth, it was incumbent on them
 “ to consult the good of the country, in
 “ which they were, and defend it, as their
 “ nursing parent, against all enemys; to
 “ look on their fellow-citizens, as their
 “ brethren, sprung from the same earth.
 “ —We may then address them in this
 “ mythological manner. You who are
 “ in the same state, be all of you brethren.
 “ The *Plastic* God has mixed *gold* in the
 “ form of such as are fit for governing,
 “ because most honourable; *silver* in that
 “ of the auxiliaries (*i. e.* such as are cap-
 “ able to give good help and advice); *iron*
 “ and *brass*, in that of the husbandmen
 “ and artificers.——Being all related to
 “ one another, each of them will, for the
 “ most part, beget others like themselves:
 “ —but sometimes it happens, that the
 “ silver kind will be produced from the
 “ golden, and the golden from the silver,
 “ and so of the rest.—The God laid strict
 orders

“ orders on the governors, to exert their Sect. 11.
 “ authority, chiefly in this respect, I
 “ mean, in enquiring accurately into the
 “ mixture or composition of their descen-
 “ dants; and if their children had a share
 “ of brass or iron in their make, to assign
 “ them, without pity, an office agreeable
 “ to their nature, and thrust them down
 “ among the artificers and husbandmen.
 “ —On the other hand, if these latter pro-
 “ duced the golden or silver kind, they
 “ were accordingly to be advanced to the
 “ magistracy, or made auxiliaries; as if an
 “ Oracle had said, the state will go to ruin,
 “ when the iron, or brazen natures go-
 “ vern.”—Thus ends the fable.

’Tis almost needless to observe, that this allegory recommends the practice of two maxims, both of great importance to mankind; the one has been already mentioned, that nothing contributes so much to the preservation of a state as true harmony, love and affection, among all its inhabitants.—The second cannot be better expressed than in the words of PLATO in another place, † “ that unless Philosophers govern states, or those called Gover-

† *Vid. Republ. 3. pag. 386.*

Sect. 12. “ ners and Potentates, become true and
 “ perfect philosophers, so that civil poli-
 “ cy and philosophy, now disjoined, and
 “ studied by people of different genius
 “ and rank, be united; there will be no
 “ end to the evils and miseries of man-
 “ kind.”

S E C T. XII.

The Philosopher's Cave explained.—Plato did not hold the soul to be resolved into the Deity after death. Mr. Warburton's assertion of this shewn to be groundless.

THE last allegory I shall mention out of P L A T O, is that celebrated one of the Philosopher's Cave; I place it last, because it is, in effect, a summary of the doctrines contained in the forgoing, and is designed to illustrate as well theological as moral and political truths. * Socrates, who is still conversing with Glaucus, begins it thus: “ After these things, conceive our
 “ nature, with regard to knowledge and
 “ ignorance, to resemble such a case as
 “ this: Imagine men in some kind of ha-

* *Republ. VII. from the beginning.*

bitation

“ bitation under-ground like a cave, with Sect. 12.
 “ a long entry up to the light, opening di-
 “ rectly into the body of the cavern. Sup-
 “ pose them here from their infancy, fet-
 “ tered by the neck and legs; so that they
 “ cannot stir; and can only look straight
 “ forward; the fetters rendering it impos-
 “ sible for them to turn about their heads.
 “ Imagine the light of a fire burning on
 “ high, at a distance, behind them; and
 “ between the fire and the prisoners an
 “ upper path a-cross; along the side of
 “ this a breast-wall built, somewhat like
 “ those the jugglers erect between them
 “ and the multitude, and over which they
 “ show their wonders.—I see it.—See,
 “ then, men carrying, along this wall,
 “ furniture, vessels, and instruments, of
 “ all sorts, bearing them up higher than
 “ the wall; statues also of men, and other
 “ animals, in stone and wood, and vari-
 “ ous works of art of every kind; the
 “ bearers, as 'tis likely, some speaking,
 “ some silent.—Strange image! this, you
 “ mention, and strange these prisoners!—
 “ Yet like ourselves, however. For, in
 “ the first place, do you think such men
 “ wou'd see any thing else of themselves

F f 2.

or

Sect. 12. “ or one another, except the shadows cast
 “ by the fire on the opposite side of the
 “ cave?—Nothing else, since compelled
 “ by force to hold their heads im-
 “ moveable.—And of the bearers, too,
 “ what else except the shadows?—No-
 “ thing.—And, if they cou’d converse
 “ with one another, don’t you think it
 “ wou’d be the custom too, with them, to
 “ give names to those things they saw be-
 “ fore them?—Certainly.—And if the cave
 “ had also an echo, from the side opposite
 “ to the prisoners; when any of the bear-
 “ ers spoke as they passed along, do you
 “ think they wou’d take anything else for
 “ the speaker but the passing shadow?—
 “ It is impossible they cou’d.—Such men,
 “ ’tis plain, must, of necessity, take no-
 “ thing to be real but the shadows of the
 “ things carryed along the wall.—They
 “ must so, absolutely.—Consider, now,
 “ what the release from their fetters and
 “ cure of their errors wou’d prove to
 “ men in such circumstances. When any
 “ one was unfettered, and forced on the
 “ sudden to stand up, to turn about his
 “ head, to walk, and look up to the light
 “ of the fire. In doing all this, he wou’d
 “ be

“ be in pain, and unable, in that gleam of Sect. 12.
 “ light, to view those objects whose sha-
 “ dows he had seen before. What, think
 “ you, wou’d he say? if one told him, that,
 “ formerly, he had seen only mere no-
 “ things, but now approached nearer the
 “ truth, and, being turned toward more
 “ real objects, saw more perfectly. then,
 “ pointing out each object, as it passed a-
 “ long, ask what it is, and oblige him to
 “ answer. don’t you think he would be
 “ perplexed, and judg the things he had
 “ formerly seen more *real* than those now
 “ pointed out?—Much more real.—And
 “ if he compelled him even to look on the
 “ light of the fire itself, he wou’d feel his
 “ eyes pain’d, wou’d avoid it, and, turning
 “ to those things he was able to behold,
 “ deem them really much more distinct
 “ and clear than these now shewn him.—
 “ he wou’d so.—Then, if one pulled him
 “ thence, forcibly, up the rough and steep
 “ ascent, and did not quit him till dragged
 “ out into the light of the sun; wou’d he
 “ not be in sorrow and vexation, by the
 “ way; and, when come out, into the
 “ light, his eyes being filled with the splen-
 “ dour, wou’d he not be unable to see a-
 “ ny

Sect. 12. “ ny of those things we now call *real*?—
 “ at first he wou’d be so, no doubt.—It
 “ must require time, then, to accustom
 “ him gradually to look on the things a-
 “ bove-ground; and, at first, he cou’d most
 “ easily behold the shadows; after that,
 “ the images, in the water, of men and o-
 “ ther things; then those objects them-
 “ selves: after them, the celestial bodys,
 “ and the sky itself he wou’d more easily
 “ behold at night, viewing them by the
 “ light of the stars and moon, than in the
 “ day-time by the sun, and the sun’s light.
 “ —undoubtedly.—At last, he wou’d, I
 “ fancy, be able to look even at the sun;
 “ not in the water, nor at his image seen
 “ thro’ some other medium by the help
 “ of art; but at himself directly, behold-
 “ ing him in his own seat, and contem-
 “ plating his nature.—certainly.—And,
 “ afterwards, he wou’d, by reason and re-
 “ flection, discover, that, this is he who
 “ gives the seasons and the years, who go-
 “ verns all things in this visible universe,
 “ and is even the cause of all which they
 “ had seen below-ground.—’tis plain he
 “ wou’d advance thus.—Well, then,
 “ when he reflected on his former habita-
 “ tion,

tion, his knowledg there, and his late Sect. 12.
 fellow-prisoners; don't you think he
 wou'd bleſs a change ſo happy for him-
 ſelf, and pity them.—he ſurely wou'd.—
 And if theſe priſoners had among them
 any honours, praifes, or rewards, for
 him who moſt acutely diſcerned the
 paſſing objects, and beſt remembered
 which of them uſually went before, or
 after, or together, and thence foretold
 the moſt exactly what was to come
 next: wou'd he, think you, have any
 paſſion for ſuch fame or honour; or en-
 vy thoſe who got them? wou'd he not,
 far rather, as *Homer* ſays,

† *Become a drudge for hire to ſome poor
 hind;*

endure any thing ſooner than return to
 ſuch opinions, and ſuch a life?—I be-
 lieve, indeed, he wou'd prefer any hard-
 ſhips to ſuch a life.—Conſider, alſo
 this, now: were ſuch a man to deſcend,
 and fit down, again, in the ſeat he left;
 wou'd he not have his eyes filled with
 darkneſs, coming thus, on a ſudden,
 from the ſun?—ſurely.—And if he were
 obliged to form ſome judgment of thoſe

† Odyſs. xi. 488. in the Greek.

ſhadows,

Sect. 12. “ shadows, and converse about them with
 “ those perpetual prisoners, while his sight
 “ was yet confused and dim, before his
 “ eyes returned to their first state, (and
 “ that wou’d take some time;) wou’d they
 “ not all laugh at him? and say, he had
 “ spoiled his eyes by going up: that it was
 “ wrong to think at all of going up: and,
 “ whoever went about to unfetter and
 “ carry up any of them, if they cou’d, by
 “ any means, get him into their hands,
 “ they wou’d put him to death.—They
 “ wou’d without mercy.”

2. This fable is intirely PLATO’S * own,

* It is plain that Aristotle had very much in view this allegory of Plato, in that celebrated quotation, which Cicero gives out of some part of his works now lost; I shall set it down at full length, that the reader may judge, if some of the sentences in it are not almost a literal translation from Plato.—“ *Praeclare ergo Aristoteles, si essent, inquit, qui sub terra semper habitavissent, bonis et illustribus domiciliis, quae essent ornata signis atque picturis, instructaque rebus in omni- bus, quibus abundant ii, qui beati putantur, nec tamen exissent unquam supra terram: acceperissent autem famam et auditione, esse quoddam numen et vim Deorum: deinde, aliquo tempore, patefactis terrae faucibus, ex illis abditis sedibus evadere in haec loca, quae nos incolimus, atque exire potuissent: cum repente terram et maria coelumque viderent; nubium magnitudinem ventorumque vim cognovissent, adspexissentque solem, ejusque tum magnitudinem pulchritudinemque tum etiam efficientiam cognovissent, quod is diem efficeret, toto coelo luce diffusam: cum autem terras nox opacasset, tum coelum totum cernerent astris distinctum et ornatum, lunaeque luminum varietatem tum crescentis tum senescentis, eorumque omnium ortus et occasus, atque in omni aeternitate ratos immutabileque cursus: haec cum viderent, profecto et esse Deos, et haec tanta opera Deorum esse arbitrantur.*” atque haec quidem ille. Cicero. de natura Deorum lib. ii. §. 37.

and

and seems not borrowed in the least from *Homer*; if the original is looked into, the language will be found in some places very poetical; and as the allegory itself is wrought up with a great deal of fancy, so the diction is proportionably elegant and fine. I could point out several expressions the same which *Homer* uses on the like occasion; but perhaps such observations may be thought too minutely curious.

3. A short explication of the foregoing allegory will be less liable to objection; and without entering into the different mysteries which Ficinus and other commentators discover in it, we shall give the interpretation pretty much in PLATO's own manner.—In the sixth book of the Republics PLATO considers the necessity of a virtuous education, how philosophy is to be taught, and the character of a real philosopher; then proceeds to observe, in what the *highest* learning or knowledge consists. This he places in the *idea of good*; that is, according to his language, the knowledge of the DEITY; and adds, without this learning every thing else is useless: but God himself, he owns, cannot be described. The best idea we can form of him

The interpretation of this allegory.

G g

is

Sect. 12. is from his works, and from considering
 ~~~~~ that his *goodness* is the source of all other things.—This he illustrates by the following image: The CREATOR of our senses has formed that power by which we *see*, or are seen. Now tho' sight is in the eye; and tho' colours be also present, yet without a third thing, sight can neither see, nor colours be seen: this third thing is light.—The chief cause of light to us, by which we see and observe visible objects, is the *sun*;—but sight is not the sun, nor is the eye in which it resides, the sun, tho' it has, of all the organs of our senses, the greatest share of sun, (if I may speak so,) in it, it retains and disposes of that power or virtue, which flows to it from the sun.—On the other hand, we cannot say, the sun is sight, but being only the cause of it, is seen by it.—In short, tho' we see by the sun, yet he is not sight; nor is sight, or eye, the sun.—Now, says PLATO, in like manner I call that, the *offspring of good* (*i. e.* the works of the DEITY) which GOOD has produced, analogous to or like itself; so that the same respect which the *idea of good* has, in the intellectual place, to *intellect* and the things under-

understood by it, the other, the *sun*, has, in Sect. 12.  
 the visible place, to *sight* and the things  
 seen by it. To explain this more fully. —

When the eyes are turned to these objects which day-light hath not coloured, and which are covered by the shade of night, they are quite dim and almost blind, as having no clear view: but if they look to those objects upon which the sun shines, then they see distinctly and have a clear view. — In like manner, we are to conceive of the *mind*; “ when it cleaves firmly to that in which TRUTH and the TO-  
 “ ON, the DEITY, reside and shine forth,  
 “ it knows and understands what that *is*,  
 “ and seems to have *intelligence*: but when  
 “ intent on that, which is involved in  
 “ darkness, is created, and corruptible,  
 “ then it perceives by *opinion*, becomes  
 “ dim, is tossed by various and contradi-  
 “ ctory thoughts, and seems devoid of in-  
 “ telligence.” — That, then, which gives truth to the objects of knowledge, and a power or understanding to the person knowing, we may call the *idea of good*; it is really the *cause* of knowledge and truth, and of all things known by the intellect: these two, knowledge and truth, are in-

G g 2

deed

Se<sup>ct.</sup> 12. deed beautiful: but if we think the *idea of good* more beautiful than both, we judge aright.—And as light and vision partake of the sun, yet are not the sun; so knowledge and truth are justly said to partake of good, but it is not right to think either of them are good *itself*. The nature of *good* is more noble and honourable than these.—“ In fine, this *incomprehensible beauty*, which produces truth and knowledge, surpasses both in beauty, and is infinitely more excellent, in dignity and power, than all created beings.”

These observations being premised, the meaning of this allegory will be the more easily found. The prison, says PLATO represents this visible world; the light of the fire in it, the power of the sun; the chains point out those fetters which entangle the soul while confined to this body; the shadows the objects of our senses, which are but images of things which *really* exist.—The whole study of philosophy consists in raising the mind from sensible objects to intellectual, that so we may ascend at last to *Good itself*, the supreme light and inexhaustible fountain of all in-

† See, *ibid.*, pag. 187. and the note on it.

tellectual

telleetual being. Now the same respect Sect. 12.  
which fight has to the cause or producer of it in this visible world, that is, to the sun, the very same has intellect to the cause and author of what is intellectual, that is, to God. And as the sun produces fight, and gives to the eye the faculty of seeing; so God creates intelligence, and continually imparts to every created being the power of understanding; and it is only by contemplating the works of nature that we can arrive at the knowledge of God.

The gradual steps by which we ascend to knowledge, and the difficulty with which we obtain it, is represented by the prisoner dragged out of the cave, and forced to look upon the sun.—His being able at last to view the sun himself informs us, that by close attention, and serious application, this knowledge may be at length acquired.—His reluctance to descend again into the cave represents the high pleasure we feel in knowledge, and our joy in being delivered from our former ignorance. Lastly, as philosophy has been observed frequently to render men unfit for the affairs of human life, or unwilling to

**Sect. 12.** to enter into the business of the world; we need not be surpris'd, says PLATO, if those who descend from the higher region will not engage in the affairs of mankind, their souls always aspiring upwards. If the former image be just, there is an obvious reason for this; can we think it wonderful, if, when one falls down from divine contemplations into the midst of human evils, he should be unfit for action, and appear ridiculous, if obliged while yet almost blind, and not sufficiently habituated to the present darkness, to contend, in judicatures, and other places, about the shadows of justice, and other empty phantoms, here, arguing with those who never once saw *justice*, nor can conceive or apprehend it.— One intent, with his whole intellectual powers, on the *true nature* of things, is not at leisure to look downwards on the affairs of mankind, or to struggle earnestly about them, expos'd to envy and ill-will: he directs his eye upwards; contemplates the works of nature and the attributes of the DEITY displayed in them. These objects are always the same, uniform, and orderly; they neither injure, nor are injured by one another; but are disposed with the utmost

most beauty and regularity. These alone he imitates, and endeavours to resemble: for one cannot love or admire any thing without copying after it.—Thus the philosopher will be averse to engage in human affairs. Sect. 12.

But we must, continues PLATO, exhort our pupils to abandon their contemplation for some time, to employ themselves in the affairs of society, and make their knowledge useful to mankind; they must not indulge a mere contemplative philosophy; but thence draw rules that may be of service to the world.—Our business therefore is, to compell the best of our citizens to acquire that knowledge, which we have said is the *highest*; to *see what is good*, and mount up that ascent. But after they have got a full and clear *view*, we must not allow them, as is now done, to remain there, without descending to our prisoners, or partaking of their labours and honours, whether contemptible or worthy.—We must, says PLATO, persuade them, in the following manner, to promote the public good, and undertake the care and guardianship of others:

Sect. 12. thers:—" † You we have formed, to be-  
 ~~~~~ " come, for yourselves and your fellow-  
 " citizens, like the leaders and kings in
 " the bee-hives; as of a finer and more
 " perfect education, and better able to
 " perform these public dutys. You must
 " descend then, each of you, into the ha-
 " bitation of your fellow-citizens, live to-
 " gether with them, and accustom your-
 " selves to the sight of dim and dark ob-
 " jects; for, when once accustomed, you
 " will perceive them a thousand times
 " more distinctly than the rest can; and
 " discern each image, of what kind it is,
 " and what the image of; because you
 " have already seen the *reality* of beauty,
 " of justice, and of goodness. Thus, both
 " to you and us, our city will become a
 " state of real social happiness, and not a
 " dream of such, as now, in many states;
 " where fellow-citizens fight with one an-
 " other about shadows, and struggle for
 " power, as for some mighty good. But
 " the truth is thus. Where the men least
 " desirous of power are those intrusted
 " with power, that state will be best go-
 " verned. and the contrary, where the
 " go-

† *Republ. VII. pag. 520, 521.*

“ governors are contrary.—When our Sect. 12.
 “ disciples hear this they will not refuse
 “ to hearken to us, nor remain unwilling
 “ to take their several shares of labour for
 “ the public; nor seek to continue on with
 “ one another in the calm of contempla-
 “ tion. For we are demanding what is
 “ just, from men of justice. Yet they will
 “ enter on these public offices, as what
 “ they are obliged to by necessity, far op-
 “ posite to the present governors in all
 “ states. For thus it is, and thus only. If
 “ you can, for those who are to govern,
 “ find a life more eligible than that of pu-
 “ blic power and rule, then will you have
 “ a state well-ordered and happy. For
 “ in that state alone those will be gover-
 “ nors, who *really* are rich; not in gold;
 “ for such wealth brings not happiness;
 “ but in the practice of goodness, and of
 “ wisdom. But if men, who are poor and
 “ beggarly, in private good, come into pu-
 “ blic office, and think to plunder good
 “ from thence; you cannot preserve the
 “ public welfare. For when power be-
 “ comes the subject of contention and
 “ broil among the citizens, such war be-
 “ ing domestic and intestine brings both
 H h “ them-

Sect. 12. " themselves and the whole state to ruin."

Thus it must be evident, how much this allegory tends to inculcate the practice of divine, and moral truths, and to give us right notions of the true end of philosophy, and the means of right government and public happiness.

The opinion that the soul is resolved into the Deity, after death, considered;

4. In this allegory, and in the explication of it, PLATO has often occasion to use the high metaphorical expression of the soul's *approaching, ascending, and returning* to the TOⁿ ON. It is from such figurative expressions as these, that the writer of the *divine legation*, imagines he can prove, the antient philosophers could not believe the immortality of the soul in its *distinct* and *peculiar* existence, because, says he, * " they held it was part of God, discerped " from him, and to be resolved again in- " to him." He gives at some length, the words of the philosophers on this head; and adds " that PLATO without any DE- " TOUR frequently calls the soul God, and " part of God *ὅστις ἀεὶ θεὸν*;" where, by the by, 'tis observable the Greek words are wrong translated: they mean only *the soul is A GOD*; this appellation PLATO gives,

* Div. Legat. Vol I. pag. 380 to 389. first Edit.

as we have seen in the former section, to Sect. 12. spirits which he expressly says were created by the supreme God.—To support Mr. W—'s translation, the Greek shoud have been ΤΟΝ ΘΕΟΝ.


I have no design at present, to enter into such a deep point of antient philosophy, as the doctrine concerning the τὸ ἔν, my intention is only to defend P L A T O; and I shall here give a passage from him, referring to the† original below, by which I apprehend it will appear, P L A T O never dreamed of the sense this writer endeavours to put on him.

In removing an objection against philosophy, namely, that some professors of it were wicked in their lives. This, says P L A T O, is not the fault of philosophy. “ We have already given our Philosopher T R U T H for his guide; we say, a

† Ἀρ' ἔν δὴ ἔ μείριως ἀπολογησόμεθα, ὅτι πρὸς τὸ ὄν
 πεφυκὸς ἔη ἀμιλλᾶσθαι ὅγε ὄντως φιλομαθὴς, καὶ ἔκ ἐπι-
 μένοι ἐπὶ τοῖς δοξαζομένοις εἶναι πολλοὺς ἐκάσους, ἀλλ' ἴοι,
 καὶ ἔκ ἀμβλυνοῖτο, ὅδ' ἀπολήγοι τῷ ἔρωτος, πρὶν αὐτῷ ὁ ἔ-
 σιν ἐκάστῃ τῆς φύσεως ἀψαδά, ᾧ προσήκοι ψυχῆς ἐφάπ-
 τεσθαι τῷ τοιούτῳ. προσήκει δὲ ζυγεῖν· ᾧ πησιόσας, καὶ
 μιγεῖς τῷ ὄντως ὄντι, γενήσας τῶν καὶ ἀλήθειαν, γνοίη τε καὶ
 ἀληθῶς ζῶν καὶ τρέφοισι· καὶ ἔτω λήγοι ὠδίνος, πρὶν δ' ἔ.

Republ. VI. pag. 490.

Sect. 12. “ man, really desirous of knowledge, nat-
 ~~~~~ “ turally strives to comprehend, and a-  
 “ spire after the TO' "ON, lingers not a-  
 “ bout the objects of *opinion*, but goes on,  
 “ without being fatigued, or cooled in his  
 “ love, 'till he apprehend the nature of e-  
 “ very thing which it is proper for the  
 “ mind to know; and this, 'tis proper and  
 “ becoming it to know, as an object con-  
 “ genial to itself: having approached it,  
 “ and *immixed* himself with the real TO'  
 “ "ON, he produces intelligence and truth,  
 “ receiving from it knowledge, true life,  
 “ and nourishment. Then his pain is at an  
 “ end, but not sooner. Such a man can-  
 “ not love, but must hate, falshood: when  
 “ *truth* is the leader, the chorus of the vi-  
 “ ces cannot follow.”——Can any thing  
 be more evident than that PLATO is here  
 speaking of a man, who, in his language,  
 is expressly *μυρεῖς τῷ ὄντι* (*immixed in God*)  
 while he is yet alive; this surely must be  
 taken in a figurative sense: and therefore, I  
 must conclude, when PLATO talks of the  
 human soul, as being a discerped part of  
 the universal mind, and after its separati-  
 on from the body again reunited into the  
 DEITY, that his style is also figurative; and  
 that

that from this language of his, it cannot be Sect. 12.  
 inferr'd, that the soul after death falls into   
 the TO' "ON and becomes a part of it,  
 in any other sense than it may do, even  
 while remaining in the body. Nay so far  
 as I have observed, I cannot in the whole  
 of P L A T O's works find so strong an ex-  
 pression, with regard to the soul after it  
 has left the body, as that one we have  
 here relating to it, while yet in the body.  
 I mean, I don't find it any where affirmed  
 in express words, that after death the soul  
 is *μυεῖς τῷ ὄντι*: possibly he may use words  
 pretty much of the same import; but that  
 will afford no help to Mr. W. for there are  
 many such expressions in the \* sixth and  
 seventh book of the Republics clearly spo-  
 ken of persons yet alive. Thus he speaks  
 of one, who converses with the Divinity  
 (*ὁμιλῶν*) and yet he has his faults, which  
 could not be, were the person fully di-  
 vine; as also the (*ἐπανοδος*) or return to the  
 TO' "ON, is applied to the philosophers  
 who are to be made magistrates in the Re-  
 public after that return. So likewise it is

\* Vide Republic VI. p. 500, line 29. and Republic VII. p. 517.  
 line 20. p. 521. line 28. p. 532. line 11. and Republic VIII.  
 p. 540. line 8. tom. 2. *Serran.*

said

**Sect. 12.** said of one (λάβει το ἄγαθον) he takes hold of God, meaning still in this life; and many times PLATO has (ἰδεῖν το ἄγαθον) or seeing God, which he applies to those who are to be magistrates, after they have thus seen God. Again in a passage\* abovementioned, when PLATO says of the mind, that it cleaves firmly ἀπὸ τοῦ ὄντος to the TO' "ON, and then produces truth and intelligence; whereas when it cleaves to what is generated and corruptible, it loses itself in contradictory opinions. If the inhering in the TO' "ON is to be taken literally, when applied to the good man, as becoming a part of the TO' "ON, then it will follow on the other hand that the mind of the ignorant and wicked man, is a part of corruptible and perishing things; so that at this rate, his soul will become corruptible, a stock or a stone: notable doctrine indeed! Lastly if we look into the Phædrus, where PLATO is speaking in the sublime manner above described, of all the different spirits or minds in the universe attending their great Parent; we find him talking of some of them thus: † "they ascend

\* Republ. VI. p. 508. line 34.

† Phædrus p. 247, 248. Tom. 3.

" to

“ to the highest heavens, and there con- Sect 12.  
 “ template true knowledge, which dwells  
 “ with the DEITY, (or the TO' "ON)  
 “ they likewise meditate on all his moral  
 “ attributes; and after feasting themselves  
 “ with such contemplations, they return  
 “ again to the lower heavens; where the  
 “ charioteer fastens his horses to the stall,  
 “ and feeds them with Nectar and Am-  
 “ brosia: this is the life of the GODS.  
 “ Whereas those other minds, which fol-  
 “ low God best and become likest to him  
 “ are often disturbed in their course, to-  
 “ ward the highest region, by their unruly  
 “ ly horses, and hardly see those things  
 “ which really exist; but whatever mind  
 “ accompanies the DEITY, and is blest  
 “ with the transporting sight of his true  
 “ nature, the same remains unblameable  
 “ till the next period or grand revolution.  
 “ And if the mind can always do this, it  
 “ will be always unhurt, or pure and un-  
 “ tainted (καὶ ἀεὶ τὸτο δύνῃαι ποιεῖν, ἀεὶ  
 “ ἀβλαβῆ εἶναι).” The argument from  
 this quotation is plain, P L A T O describes  
 the inferior deities or spirits, whom we  
 call angels, as contemplating the SUPREME  
 BEING, and each retaining their own iden-  
 tity

Sect. 12. tity through all ages: is it not justly to be  
 ~~~~~ inferr'd hence, that the other minds which  
 he speaks of, viz. these which had once in-
 habited human bodies, are not only eter-
 nal *a parte post*, but exist also separately as
 so many distinct beings: nay PLATO says
 in positive terms, they always do so.

In the same † dialogue, when speaking of
 those men who follow JUPITER, and endea-
 vour to make their favourite disciples re-
 semble him as much as possible, the follow-
 ing passage occurs; πρὸς τὸν Θεὸν βλέπειν,
 καὶ ἐφαπτόμενοι αὐτῷ τῇ μνήμῃ, ἐνθουσιῶντες, ἐξ
 ἐκείνους λαμβάνουσι τὰ ἔθνη καὶ τὰ ἐπιηδεύματα,
 καθόσον δυνατόν Θεῷ ἀνθρώπῳ μέλαρχεῖν----
 καὶ ἐκ Διὸς ἀρύττωσι----ἐπὶ τὴν τῷ ἐρωμένῃ
 ψυχὴν ἐπανιλῶντες, ποῖσιν ὡς δυνατὸν ὁμοίο-
 ται τῷ σφείρω Θεῷ. here the expressions
 ἐφαπτόμενοι αὐτῷ--ἐξ ἐκείνους λαμβάνουσι--ἐκ
 Διὸς ἀρύττωσι--are just such as Mr. W. builds
 his opinion on, while the words which
 follow these several expressions, particu-
 larly καθόσον δυνατόν Θεῷ ἀνθρώπῳ μετασ-
 χεῖν, and the sense of the whole passage,
 evidently shew, how ridiculous it is, to de-
 duce such an opinion from such expres-
 sions.

† Phædrus p. 252, 253.

Thus

Thus I have brought together a number of passages from PLATO, by which it appears plain beyond all cavil, that he never thought the soul would be resolved into the DEITY, in any period of its future existence. It seems also evident that the *μυεῖς* in the sixth book of the Republic, the *λαβεῖν* and *ἰδεῖν*, &c. in the seventh, are all synonymous and used in the same sense by PLATO, namely for comprehending the true nature of the DEITY, and becoming like him, as far as mortals can: no particular stress is laid upon the word *μυεῖς*, more than any of the rest; but it is clearly figurative, and we are no otherwise according to his language mix'd with God, either in this or the other life than as we approach and resemble him; or understand and imitate his goodness and other perfections. This is the sum of PLATO's doctrine and I think very intelligible. There is no other mystery in it than arises from the dignity and majesty of the subject. We cannot have an adequate idea or comprehension of the DIVINE NATURE; and this PLATO acknowledges, and this the most enlightened Divine must also acknowledge.

I i

The

Sect. 12. The same writer also gives a criticism on another passage of P L A T O, from the *Epinomis*, * where the philosopher speaking of the condition of good men after death, says, of whom *παίζων καὶ ἀσπαζων ἀμα* I constantly affirm, &c. “ These “ words, says Mr. Warburton, are as good “ as an acknowledgment, that P L A T O did “ not believe a future state.” The same phrase is very often used by P L A T O, to give only one instance, he speaking of political and moral ignorance and how corruption of manners ruins a state, adds †, what I formerly said I again repeat, *ὥς παίζων, εἴθ’ ὡς ἀσπαζων*, “ that it is dangerous for “ him who is void of intelligence to obtain all his wishes, it is better for him “ that the contrary happen.” Apply now Mr. W’s criticism on the phrase, and you must say with him, “ these words are as “ good as an acknowledgment that P L A T O did not believe this either.” Thus we see the consequence of this criticism is of a piece with those remarked in the ninth section. ‡

* Div. Leg. Vol. I. p. 355.

† *Legum Lib. III. pag. 688. lin. 17.*

‡ See also Mr. Syke’s Remarks on this Criticism.

But

But I have taken notice of this criticism only by the by as it was a passage of the *Epinomis*, which I am going next to consider, viz. * “ after a man has finished his course here and is carried by death into another world, he shall not then as he does now enjoy various senses, his condition shall be one or single; from many he shall become one, be most wise, happy and blessed.” The words in the original are * *ἕκ πολλῶν ἓνα γεγονότα, ὅς*. Now that P L A T O is also speaking figuratively here, will be evident if we look into parallel places, where he often uses this phrase in a figurative sense, and where it would be absurd to interpret it otherwise. Thus laying down rules for the right management of his Commonwealth, among other things he says, “ Let † every person apply only to that to which his genius leads him, and not to a variety of employments, that by studying one thing and no more, he himself may be one thing and not many.” In another place, declaring how every man ought to govern his mind, and allow no part of it to en-

* *Epinomis* pag. 992.

† *Republic* IV. pag. 423.

Sect. 12. croach on the peculiar province of another. * “Whoever does so, says PLATO, “from being many becomes one, and wise “and sedate.” Now the writer who alleges that by one in the *Epinomis*, is meant one with God or being transfused into the soul of the Universe, must own also that in the same sense, that the artist is one with the art. PLOTINUS also applies this very expression to one who would in this life philosophise aright concerning the τὸ ἕν, he must, says he, abstract himself from the objects of sense, quit all kind of vice, and of many become one † ἕν ἐκ πολλῶν γενέσθαι, ‡ εἷς ἕν συναχθεὶς. He uses also many other expressions of the same kind, such as ἐφαρμόσσαι, -- ἐφάλασσαι -- διγείν, &c. which denote being united with, and as it were touching and feeling the τὸ ἕν.

To conclude, certainly Mr. W. tho' he declares, “he does not use to write at “random” has for once not been aware of some other consequences of his argument; since it will prove just as strongly that our SAVIOUR also and his Apostles

* *Republ. IV. p. 443.*

† *Ennead. IX. Book 6. pag. 76a,*

‡ *Plot. pag. 762.*

taught

taught the same doctrine, for they have used as high expressions to the full as any he brings from PLATO: thus our SAVIOUR says * “ that they all may be one, as thou “ Father art in me, and I in thee, so let “ them be one in us.” αὐτοὶ ἐν ἡμῖν,----ἐν ὧσιν. Interpret this verse in a literal sense, it is as strong nay far stronger, considering the import of these words, “ as thou art “ in me, and I in thee,” than any passage in PLATO, for proving the soul’s being part of GOD and falling into the τὸ πᾶν after its separation from the body: thus also St. PAUL, speaking even of this life, says, † “ he that is joined to the Lord is “ one spirit, ἐν πνεύματι εἰσιν. ‡ In him we “ live, move, and have our being, ἐν αὐτῷ γὰρ ζῶμεν, καὶ κινεῖμεθα καὶ ἐσμεν. “ †† That God may be all in all, ἵνα ᾗ ὁ Θεὸς τὰ πάντα ἐν πᾶσι. In him are all “ things, ἐν αὐτῷ. *

I hope

* John xvii. 21.

† 1 Cor. vi. 17.

‡ Acts xvii. 28.

†† 1 Cor. xv. 28.

* I suppose Mr. POPE was still a Christian, and never dreamed of the soul’s being absorbed in that of the Universe, tho’ he writes thus.

“ All are but parts of one stupenduous whole

“ Whose body nature is, and God the soul.

Essay on Man.

And

Sect. 12.



I hope, then, I am orthodox in my explication of PLATO, when I affirm, all he means by the mind's becoming one with God in a future state is one in affections and desires with him, not distracted by various passions as in this world; and that God is the grand object of its contemplation.

Thus we find this doctrine of PLATO when fairly examined, is a truly divine one: and indeed it is the most sublime part of all his philosophy; proper only to be taught to those who by a right discipline and culture, have been at due pains to refine their understandings and purify their hearts, the only preparation which can render men fit to receive, relish and practise it. On this account it may indeed be called esoterick and has it seems proved so with regard to Mr. Warburton. PLATO had foretold that * the scoffers would laugh at him for such doctrine. Accor-

And so is the author of *Night Thoughts*, on the Christian Triumph when he says.

" He the great Father kindled at one flame

" The world of Rationals—Pour'd himself

" Thro' all their souls—and when past


" Their various trials, in their various spheres

" If they continue rational, as made

" Reforbs them all into himself again.

* *Theatetus* pag. 177. *Tom. I. Serran.*

dingly

dingly Mr. Warburton sits down in the Sect. 12. chair of the scorner, and tries to † expose it,  as profane and vain babbling, because he thought his doing so was useful to Revelation." How far he judged right may be guess'd from the similarity of PLATO's expressions, to these we have quoted from the New Testament. *

Those who would see more of Mr. Warburton's method of quoting ancient authors, and (to use a phrase of his own) his other arts of controversy may consult Mr. Sykes and Mr. Bott. I shall take leave of him at present with offering to his consideration, a hint or two which I hope may

† Remarks page last at the end of Div. Leg. Vol. II. Part 2.

* Mr. Warburton has also brought quotations on this head from CICERO, see Div. Leg. Vol. I. page 381, 382, 387. Edit. I. One is from *Nat. Deor. Lib. I. § 11.* where it is said, "*Distractione humanorum animorum, discerpi et lacerari Deum:*" admirable authority! a piece of raillery of Velleius the Epicurean, for an opinion of Cicero. Another is from *Divinat. Lib. I. § 49.* "*A natura Deorum haustos animos et libatos habemus.*" But let any one read what follows in the same passage, and he will clearly see this is only a strong figurative expression to denote the similarity of the human soul to the DIVINE MIND. "*necesse est cognatione DIVINORUM ANIMORUM, animos humanos commoveri.*" The 3d is, *Tuscul. Disput. Lib. V. § 13.* "*Humanus animus discerptus ex MENTE DIVINA, cum nullo alio, nisi cum ipso DEO comparari potest.*" Now this very sentence both explains itself and is a key to the former figurative expressions, if it be but read entire as it stands in Cicero, for Mr. W. has discreetly suppressed part of it. The entire sentence is this, "*Humanus animus discerptus ex MENTE DIVINA, cum nullo alio, nisi cum ipso DEO, si hoc fas est dictu, comparari potest.*"

be

Sect. 12. be of some little use to him, against his next attack on the ancient philosophers. First, that there is a considerable difference between carefully perusing their own writings and trusting to the detached scraps or quotations to be met with in the notes, commentaries, dictionaries, systems, &c. of even the best modern authors. Secondly, that tho' a strict adherence to sound logick may be a hard restraint upon the genius of a brisk, bold and enterprising writer, especially in the proof of a splendid paradox, yet to decide in open defiance of it, is venturing a little too far.

To illustrate this from the Divine Legation, Mr. Warburton wanting to show "that the philosophers believed that the soul was a part of God, discerped from him, and would be resolved again into him" † quotes two passages from CICE-RO, the latter of them thus, "*humanus autem animus discerptus ex mente divina, cum nullo alio, nisi cum ipso Deo comparari potest.*" * But the entire sentence as it stands in CICE-RO is this, "*humanus autem animus discerptus ex mente divina cum*

† Div. Leg. p. 380. first edit.

* Tuscul. Disput. Lib. V. § 13.

nullo

“ *nullo alio, nisi cum ipso Deo, si hoc fas est* Sect. 12.
 “ *dictu, comparari potest.*” Mr. Warburton

indeed might have as well omitted the passage as quoted it entire. But Mr. Bote's reflections on this are somewhat severe: for he seems to impute it to Mr. W. as one of these arts of controversy which are more dextrous than fair. He would have found a more innocent cause of this omission, he blames, had he happened to observe that Mr. Davies in his notes on the former of these two passages quotes the latter just as Mr. Warburton does, only he has indeed, as is usual, marked the omission by a small dash, but that might easily be overlooked in the hurry of transcribing.

In another very remarkable passage of the Divine Legation, * Mr. W. “ asserts
 “ that the most intelligent of the ancients
 “ regarded what PLATO said of a future
 “ state of rewards and punishments, as
 “ said in the exoteric way to the people,
 “ and not believed by himself.” It has been already shown that if this be so, Mr. W. must except CICERO out of the number of the most intelligent of the an-

Div. Leg. p. 375.

K k

cients.

Sect. 12. cients. To what is already said with regard to Cicerō's doctrine on this head, let it be added, that he is directly speaking of a future state of separate, distinct and peculiar existence, as is plain from the whole of the description he gives of it, through the four chapters preceeding the passages quoted. *

I imagine most part of Mr. Warburton's readers at the first sight of this passage find their curiosity a good deal raised to know, whom Mr. W. has chosen to make up this chorus of intelligent ancients. Well, how many are of them,—three—a scrimp enough representative of ancient wisdom! But no doubt they are of the highest dignity and character in philosophy, and that will make amends for the smallness of their number. Why truly the men are well enough, *Chrysippus, Strabo, Celsus*—Well enough indeed, but was there no packing in this choice?—None at least if we may guess by the issue—How don't they give full and complete testimony for themselves and the rest—Not quite so much as that—For themselves then at least most amply—no doubt one would expect so. Say then,

* See *Tuscul. Disput. Lib. I. c. 18, 19, 20, 21.*

what

what is the verdict of this jury upon P L A T O? Sect. 12.
 To? Let us consider it and see. And let us
 begin with C H R Y S I P P U S: what does he
 say? First hear what Mr. W. says for him,
 “ * The famous Stoick C H R Y S I P P U S (says
 “ he) when he blames P L A T O as not
 “ rightly deterring men from injustice by
 “ frightful stories of future punishments,
 “ takes it for granted that P L A T O himself
 “ gave no credit to them.” How does Mr.
 W. know that P L A T O himself gave no cre-
 dit to them? He took that for granted:
 thus, “ for (continues he) he turns his
 “ reprehension not against that philoso-
 “ pher’s wrong belief, but his wrong judg-
 “ ment, in imagining such childish terrors
 “ could be useful to the cause of virtue.”—
 Is there then such a close connection be-
 tween right belief and wrong judgment,
 that the one necessarily infers the other.
 If I think that a man judges wrong in ima-
 gining the doctrine he teaches is useful, I
 am to take it for granted the man himself
 does not believe that doctrine. Wonder-
 ful argument! Let us try it *ad hominem*.—
 Mr. W. has judged wrong in imagining
 his attempt to demonstrate the Divine

Div. Leg. p. 375. first Edit.

K k 2

Legation

Sect. 12. Legation of MOSES from the omission of the doctrine of a future state of rewards and punishments, in the Jewish dispensation, could be of service to the cause of Christianity: therefore I am to take it for granted Mr. W. himself does not believe the Divine Legation of MOSES. As to what CHRYSIPPUS says for himself, it will be evident to every one who understands the language in which PLUTARCH writes and attends to the scope of the passage *, that CHRYSIPPUS is speaking of a moral distribution in general, and of punishment in the present state, as much or rather more than in a future one; and asserts agreeably to the high notions of his sect, that as virtue was to be loved and practised for its own sake only, and not from the hope of rewards or dread of punishments either in this life or in another: he therefore blames PLATO, only because he makes use of wrong motives to engage men to the practice of virtue: but there can no argument be drawn from thence, that either PLATO, or CHRYSIPPUS himself did not believe a future state of rewards and punishments.

* *Plut. de Repug. Stoic. p. 1911. Ed. H. Steph.*

The

The second one of the intelligent ancients who is introduced by Mr. W. as giving his testimony that PLATO did not believe a future state, is * STRABO; but it is evident to every one who will be at the pains to read the † passage in STRABO referred to by Mr. W. compared with what goes before, that STRABO is so far from plainly declaring himself of Mr. W's opinion concerning PLATO, that he gives no opinion on the subject: he only delivers Onesicritus's account of the Brachman philosophers, without adding one word to it, or reflection upon it. Onesicritus indeed says, that the Indian Brachmans, composed fables in the manner of PLATO, concerning the immortality of the soul, and a future judgment, and other things of the same nature. But it cannot be concluded from this that even Onesicritus, was of opinion that PLATO did not believe the immortality of the soul: would any man of common discernment ever infer that because PLATO wrote about a future state in a figurative and allegorical manner, he therefore did not believe there is a future

* Div. Leg. p. 375.

† *Stra. Geog. Lib. XV. page 1040. Gron. edit.*

state

Sect. 12. state at all? Does Mr. W. infer from St. JOHN's figurative descriptions of the future happy state of the saints and martyrs, in the book of the Revelation, that he did not believe the reality of that state?

Let us next enquire into Mr. W's third testimony from among the ancients, that PLATO was an unbeliever as to a future state. * "*Celsus* (says he) owns that all " Plato tells us of a future state, and the " happy abodes of the virtuous is an allegory." But where does *Celsus* say, that *all* Plato tells us of a future state is an allegory? I find no such passage in *Celsus*, mentioned by *Origen*: I wish Mr. W. would produce his authority for this strong assertion: I find indeed a passage quoted from *Celsus* † lying near to that one quoted by Mr. Warburton which directly asserts that PLATO believed the immortality of the soul. But granting that *Celsus* calls Plato's descriptions of the future state (μῦθοι or fables) we have already observed, that it cannot be argued from this, that he believed nothing concerning

* Div. Leg. p. 375.

† *Origen. cont. Celsum.* p. 350. Ed. Sp. Πλάτων δὲ ἀθάνατον τὴν ψυχὴν ἡγόμενος, &c.

it.

it. If any one will take the trouble to read Sect. 12.
 the passage quoted from Celsus, as it stands
 connected with what is also quoted from
 him by Origen in the two preceeding pa-
 ges, and he will soon be convinced, that
 Celsus is so far from affirming that Plato
 did not believe and teach a future state,
 that he insinuates that the Christians had
 borrowed their notions of it from Plato *.
 Upon the whole we may securely con-
 clude that none of Mr. Warburton's *tri-*
umvirate of intelligent ancients has given
 the slightest intimation, that it was their
 opinion that Plato did not believe a future
 state: and if these are the only three autho-
 rities from among the intelligent ancients,
 which one so extensively acquainted with
 antiquity as Mr. Warburton can pretend
 to produce, we may henceforth look up-
 on it as an established and acknowledged
 point, that there is no intelligent ancient
 who ever dreamed that Plato did not be-
 lieve the immortality of the soul.

* Origen. cont. Celsum. p. 350.

S E C T.

S E C T. XIII.


How Plato copies after Homer in his similes.

I. **I**T has been justly said of HOMER, that he excells all mankind, in the number, variety, and beauty of his comparisons: natural objects make such warm and lively impressions on his imagination, he was at no loss in painting them, and communicating to others the same noble ideas, he himself conceived. As we are now going to consider, in what manner PLATO has copied after the Poet, in his similes, it may not be amiss, to observe that we are not to expect an exact resemblance between them on this head; nay so far as I can observe, there is not one comparison in all the Iliad, directly transcribed by him. How then can the writings of the philosopher, and poet be compared in this view? LONGINUS has given the answer thus, “ those who imitate the best writers, seem “ fired with their sublime spirit. As Ho-
“ MER

MER is the loadstone which attracts PLA- Sect. 13.
 TO, it would appear, the touch has made
 a stronger impression upon his mind, than
 on that of any other imitator.

Thus tho' our philosopher has nowhere in so many words, borrowed an image from HOMER, yet if we attentively consider his manner and diction, we will find, that a parallel may be often drawn betwixt them in this branch of writing.—The world indeed is at a great loss, for want of that author, * whom Longinus mentions, as having collected those places, in which PLATO had imitated the poet; possibly he was more fortunate in his discoveries of this kind, than I have been.—However I shall venture forward, in this untrodden path, and suggest such similitudes as occur, in the same loose, unconnected method, as formerly.—The examples shall be taken chiefly from the book of *laws*, and *republics*; to run over the whole of his works, with this view, would be like wandering in a wild paradise, where the fancy is distracted, by an exuberant beauty and plenty, and one

* *Ammonius*, cap. 13. *Longin.* who hints, that he would have given such a collection, if this author had not already done it.

 Sect. 13. knows not what flowers, or plants to make choice of.—We shall first of all consider the images he makes use of, to illustrate *moral* subjects, and then examine his descriptions of the passions.

Images taken from a ship-wright;

II. In that beautiful passage in PLATO *, where he compares the employment of a lawgiver to a carpenter making a ship, one would imagine he had in his eye HOMER's description of the ship built by Ulysses in Calypso's island. “As a carpenter in framing the bottom of his vessel
“ makes a draught of the keel, according
“ to the form of the ship; just so I seem
“ to go to work: for endeavouring to distinguish the different forms of life according to the tempers of the mind, and
“ as it were laying down it's keel, I am
“ strictly examining by what united ways
“ and methods we may best conduct the
“ ship through this voyage of life.” HOMER's verse runs thus,

ὅσον τις τ' ἔδαφος νηὸς τορνῶσέαι ἀνὴρ.--
*Long and capacious as a ship-wright forms
Some barks broad bottom, to out-ride the
storms.*

OD. V. 320.

* Lib. VII. Leg. pag. 803;

Again

Again HOMER takes an image from the staining of ivory, to represent to us the blood running down the thigh of Menelaus; Sect. 13.

*A nymph in Caria, or Maonia bred
Stains the pure iv'ry with a lively red;
With equal lustre various colours vie,
The shining whiteness, and the Tyrian dye.*

ILIAD IV. 174.

VIRGIL has borrowed this comparison almost word for word; but as PLATO had no occasion to describe the wounds of a hero, he has discovered his great invention, by adapting it to philosophy, and to the education of the youth.—“ * Shall I
“ tell you, says Socrates to Glaucus, how
“ those opinions, which the law in our e-
“ ducation instills into us, are to be pre-
“ served, and to what I would compare
“ them?—pray do.—Don't you know,
“ Glaucus, that *dyers*, when they want to
“ dye wool of a purple colour, carefully
“ choose what they think is *whitest*, and
“ then prepare it, with no small pains and
“ care, so as it may receive the finest gloss,
“ after this they stain or dye it; by this
“ means the colours are so *engrained*, that

from dying
of wool;

* Republ. IV. pag. 429, 430.

Sect. 13. “ they become indelible: no water, no
 “ w^{ashes} of any kind can craze such a
 “ deep tincture.—You also know, what
 “ is the event, either as to this, or any o-
 “ ther colour, if all this art and prepara-
 “ tion is not used; it soon *fades*, and is good
 “ for nothing!—Imagine then to your-
 “ self, that, as far as we can, we are do-
 “ ing some such thing, when choosing our
 “ *governors*, and training up the young
 “ men in * musical and gymnastic arts;
 “ believe me, we aim at nothing else, than
 “ that they should in the best way, be pre-
 “ vailed on to receive, as it were, the *dye*
 “ of the law: so that the *opinions* they em-
 “ brace concerning its important lessons,
 “ may be *indelible*; their natural disposi-
 “ tion and education is so good, that ’tis
 “ not in the power of the strongest *washes*
 “ to expunge that *dye*! Pleasure indeed
 “ is more dangerous to it than all the *nitre*
 “ and *salts* in the world. Fear, grief,
 “ pain, and desire, are the most effectual
 “ *spunges*!” I take this to be one of the
 “ finest similitudes I ever read; the white-
 “ ness of the wool expresses innocency, and
 “ purity of heart; the care in dressing it,

* See, here, pag. 174.

points

points out the pains a lawgiver is to take, Sect. 13. in choosing a fit disciple, and instructing him; lastly, the *dying* represents, in the most elegant manner, how deep a virtuous education sinks into an ingenuous mind and what a lasting impression it makes.

Here is another of these humble comparisons in PLATO: he is describing to us the character of a *false philosopher*;* and after observing what methods the *sophists* take, to discredit and affront the true philosopher, he adds, “ thus those who have
 “ a genius fit for *philosophy*, are driven
 “ from her, and leave her deserted, and
 “ forlorn: *she*, an orphan abandoned by
 “ all her friends, is now courted by the
 “ unworthy and wicked, who abuse and
 “ disgrace her! Little wretches, who finding this *seat* empty, and knowing it to
 “ abound with noble, and illustrious titles, gladly jump into it, like a prisoner
 “ flying from the jail to the temple.—
 “ How unfit must these men be for entertaining such a divine guest! There seems
 “ to be no difference betwixt them and
 “ an ugly *blacksmith*, bald, and deformed,

from a
blacksmith;

* *Republ. VI. pag. 495.*

“ newly

Sect. 13. “ newly come from the anvil: he runs
 “ to the bath, puts on clean new clothes,
 “ adorns himself like a bridegroom, and
 “ marries his master’s daughter, poor, and
 “ forsaken by every body! how worth-
 “ less and illegitimate must their progeny
 “ be?”—The novelty of this simile makes
 it very entertaining, and it’s justness must
 be obvious to every reader.— I am apt
 to believe, P L A T O here alludes to H O M E R’s
 description of the interview betwixt Vul-
 can and Thetis, the chief circumstances
 in both are very similar; the lame archi-
 tect, bathed in sweat, and covered with
 soot and smoke, ventures not to approach
 the Goddess, ’till once he had made him-
 self clean, after which, he sits down on the
 same golden throne with her;


*Then from his anvil the lame artist rose,
 Wide with distorted legs oblique he goes,
 And stills the bellows ;—*

*Then with a sponge, the sooty workman drest
 His brawny arms embrown’d and hairy
 breast ;*

*With his huge sceptre grac’d and red at-
 tire ;—*

*He reach’d the throne where pensive The-
 tis sat.*

There

There plac'd beside her, on the shining Sect. 13.
frame. 

ILIAD, XVIII. 493.

Various are the places in PLATO, where he draws his images from a shepherd gathering and tending his flocks; two of these similitudes occur in the books of laws;— Thus he says, * “ no flock nor any living creature can be without a shepherd; no boy without a pedagogue; no servant without a master: a boy is more untractable than any wild creature.” And again † “ You breed your youth like a herd of colts pasturing together. None of you drags your own fierce, and high spirited one, out of the flock, sets your groom upon him, to break and tame him, by managing and giving him such discipline as is fit for youth.” The same kind of simile occurs frequently in HOMER, tho’ applied to a different object; he compares a shepherd gathering his flocks to a General ranging his army, &c. The last-mentioned one of PLATO, has a great affinity to those lines of the Poet, where he says, “ The herdsman easily distinguishes, and collects his own flock,

* *Leg. VII. pag. 808.*

† *Leg. II. pag. 666.*

“ when

Sect. 13. " when they are *mixed* with others in the
 " plain;"

τῷ δ', ὥς' αἰπόλῃα πλατὲ' αἰγῶν αἰπόλοι
 ἄνδρες
 ῥεῖα διακρινέωσιν, ἐπεὶ κε νομῶ μῃγέωσιν •

ILIAD, ii. 475.

Images
 from birds;

Our philosopher also takes his images from birds and wild beasts in the same way as the poet does. Thus he says, *
 " The women may at least resolve to die
 " like birds fighting for their young a-
 " gainst the strongest wild beasts, &c.—
 The same comparison is in HOMER, where Achilles is characterized as protecting the Greeks against their enemies;

*As the bold bird her helpless young attends
 From danger guards them, and from want
 defends, &c.*

ILIAD ix. 425.

The similes in the Iliad, taken from lions, boars, and other wild beasts are almost innumerable; as PLATO has no battles or wounded soldiers to describe, so he has no need of introducing a lion rushing on the flocks, and making a great slaughter among them: but it would appear, he was well pleased with this kind of image-

* Leg. VII. pag. 814.

ry, when he lays hold on every opportunity of applying it in the easiest and most natural way he can to the subject he is upon. Thus * where PLATO is representing the servile adulation and base flattery used by the sophists and orators towards the youth whom they seduced; how happy is he in the following comparison? “ Such as value themselves on their skill “ in understanding the pleasures and re- “ sentments of a multitude, and call this “ *wisdom*, are like those who study the “ temper of some huge *wild beast* under “ their care; they endeavour to know “ what gives it pleasure or pain, what “ sooths or provokes it, what particular “ sounds pacify or irritate. Having lear- “ ned this, they call it craft or wisdom, and “ reduce their rules into an art. Their “ sole rule of judging is this, whatever the “ bulky animal is pleased with, is said to “ be *good*, what offends it, is *bad*; while all “ the time what is *necessarily* good, accor- “ ding to its *nature*, is never once thought “ of by these absurd teachers.”—The apt- ness of this comparison to explain the wicked art taken by corrupt teachers, or spea-


Sect. 13.



* *Republ. VI. pag. 493.*

M m

kers,

Sect. 13.  kers, is manifest ; such a similitude greatly illustrates the subject, nor is there any refinement necessary to bring them to agree with one another:—In how elegant a manner does he at once shew the preference of virtue to pleasure, by the following image *? “ the bull, the horse, and other such animals own that they pursue pleasure, as the *first* good; the bulk of mankind give credit to their report, as *diviners do to the birds*; and judge that pleasures are most conducive to a happy life; and are also of opinion, that the lives of the brutal kind are more credible witnesses, and more to be regarded than the responses and divinations of the *philosophic muse*.”—The meaning is plain, by gratifying our sensual appetites we indulge our irrational part, we feed the beast within us, and at best procure but an uncertain happiness.

from drones; Again, as HOMER borrows his images from insects, from a swarm of bees, from wasps defending their nest,

—while with unwearied wings,
They strike the assailants, and infix their
stings.

ILIAD xli. 192.

* *Philebus*, pag. 67. *Tom. II. Seran.*

So

So PLATO has very justly brought in a *drone*, and compared that animal to an idle, indolent fellow, who after squandering his own substance, does all the mischief he can to others.— * “ As in a hive of bees
 “ a *drone* is destructive, so such a man is a
 “ *pest* to society.—We know God has
 “ made all our *winged drones* without
 “ stings; but as to these walking drones,
 “ some of them indeed have none, while
 “ others of them are armed with the fier-
 “ cest stings.”—A little afterwards he adds,
 “ Such men on losing their estates, sit ar-
 “ med with their stings, some of them op-
 “ pressed with debt, others loaded with
 “ infamy, a third with both; desirous of
 “ changes, hating and combining against
 “ those who now enjoy their fortunes.”
 —By such comparisons as these the reader is both pleased and instructed, and the truth represented in an easy, elegant manner.

III. HOMER has led the way to PLATO in adorning his poetry sometimes with tender images taken from young plants and trees, at other times with more violent ones borrowed from storms and tempests.

Similes
from inani-
mate ob-
jects;

* *Republ. VIII. pag. 552, and 555.*


Sect. 13. —I scarce remember a softer image, in any part of PLATO, than that, where to enforce the necessity of a virtuous education, he shews how natural it is for the mind to receive any kind of impressiō in it's youngest years. —This he illustrates by saying, * “ the first buddings of any plant from a plant; “ sprouting forth beautifully, according “ to the virtue of it's kind, prove most effectual and best attain a just maturity ; “ this holds not only in plants, but in tame “ and wild animals, and in men too.” — The same sentiment occurs in the Republics, † where he is observing how the best and noblest minds, when ill disciplined, become consummately vicious ; “ In like “ manner, says he, every animal, every “ seed or plant which grows out of the “ earth, if it gets not it's due nourishment, “ season, and soil, the more vigorous it is

* *Leg. VI. pag. 765.*

† *Republ. VI. pag. 491.*

If the reader has any curiosity to see how PLATO imitated other poets as well as HOMER, he may compare this and what PLATO says on the same subject, (in pag. 565. *Republ. VIII.*) with these lines, in the *Supplix* of Euripides (lin. 240) where he tells us, “ there are two divisions, or parties, among the people ; the rich, “ who are often useless to the State, and are always desiring more. “ The poor, destitute of bread, insolent, rapacious, and full of envy ; and being cajoled by the flattering speeches of their wicked “ leaders, they dart their spiteful stings into the rich.” εἰς τὰς ἔχον-
τας, κέντρ' ἀφιᾶσιν κακὰ.

“ in

“ in it's nature, the more will it want, in Sect. 13.
 “ that case, of it's proper qualities.” — 

The poet likewise compares a beautiful youth to an Olive-tree,

*As the young Olive, in some Silvan scene,
 Crown'd by fresh fountains with eternal
 green, &c.*

ILIAD xvii. 58.

And as these verses in the original are said to have been the favourite ones of Pythagoras; insomuch, that he set them to the harp, so here Plato, when using an image of the same nature with this in the Iliad, imitates as much as possible it's exquisite softness and beauty; παντὸς γὰρ δὴ φυτῆ, ἡ πρώτη βλάστη, καλῶς ὀρμηθεῖσα, &c.—Who is not sensible of the smooth flow of the words in this period?—Again our philosopher has perceived, in how persuasive a manner truth is conveyed to the mind, when an argument is derived from the objects of nature;—thus to shew how necessary a good and well established polity is, to the support of true philosophy, he says, * “ as a foreign seed sown in a strange country degenerates into the kind, that the soil, in which it now grows, produces, “ so philosophy, if planted in a bad polity

* *Republ. VI. pag. 497.*

loses

Sect. 13. " loses its *proper power*: but if in the *best*
 " Commonwealth, as it is best itself, it
 " will then appear to be *truly divine*!"—
 Daily experience confirms the justness of
 this simile.

from a foun-
 tain ;

Agamemnon, when weeping, is com-
 pared by HOMER to a fountain which
 pours forth it's soft-trickling streams,

---ὥς κρήνη μελάνυδρος,

---δνοφερὸν χέει ὕδωρ·---

ILIAD ix. 15.

PLATO, by applying the same image to a
 poet, has found the way to copy after it's
 flowing sweetness, * " When a poet is sea-
 " ted on the tripod of the MUSES he is no
 " longer master of himself, but like a foun-
 " tain which immediately pours out what
 " ever flows into it."—In the Iliad, the
 numbers run in a flow, mournful strain; in
 PLATO, they have a considerable velocity,
 the better to represent the quickness of a
 poet's invention, οἷον δὲ κρήνη τις, τὸ ἐπι-
 ὄν ῥεῖν ἐτοίμως ἔα.

from a gale
 of wind ;

Our philosopher constantly recom-
 mends a good education, and for this rea-
 son prohibits the poets from imitating
 bad manners or any thing illiberal, mean
 and indecent; " By this means, † says he,

* Leg. IV. pag. 719.

Republ. III. pag. 401.

" our

“ our youth, living as it were, in a whole- Sect. 13.
 “ som foil, will be improved by the no-
 “ ble lessons they every where receive :
 “ and which, as a kindly, healthful gale
 “ blowing from a temperate climate, gent-
 “ ly form them from their infancy to a
 “ conformity, symphony, and friendship
 “ with right reason.”—The words in this
 sentence ὡσπερ αὖρα φέροσα ἀπὸ χρεῖων
 τόπων ὑγίαιαν, are as poetical and sweet
 as those of HOMER in his description of
 Elysium,—(see the original.)

*But from the breezy deep, the blest inhale
 The fragrant murmurs of the western gale.*

ODYSS. iv. 774.


and the sentiment is the same in both writers.

In how sublime a manner does PLATO ^{from a} describe the conduct of the *few* true phi- ^{form;} losophers, who rather than struggle in vain with the folly and wickedness of mankind, choose to retire from the world. * “ Those
 “ who have experienced the sweets of
 “ philosophy, and tasted how happy a
 “ possession she is on discovering the mad-
 “ ness of the *many*, and that a *just* man,
 “ like one falling among wild beasts, must

* *Republ. VI. pag. 496.*

“ either

Sect. 13. “ either, tho’ against his will, act unjust-
 “ ly, or become a prey to those savages,
 “ and be useless to himself, to his friends,
 “ to the public:—The philosopher, I
 “ say, reflecting on all this, enjoys him-
 “ self in quiet, and minds only his own
 “ affairs; as if he were in a *tempestuous hur-*
 “ *ricane, the wind and storm whirling the*
 “ *dust around*, he takes shelter within his
 “ own walls, and beholding others tossed
 “ about in the waves of iniquity, he is
 “ glad, if by any means he can pass his
 “ life here free from injustice and impi-
 “ ous deeds, and at last piously and cheer-
 “ fully make his exit, full of pleasant
 “ hopes.”—The whole of this passage
 is exquisitely beautiful; whoever knows
 the original, will easily perceive that PLA-
 to has varied his numbers according to
 the nature of the subject. In the end of the
 sentence, they are soft, and move gently: in
 the middle of it (and this is what I would
 chiefly observe) where he takes his image
 from a storm or whirlwind, they have all
 the daring boldness of the Iliad. These
 words, οἷον ἐν χειμῶνι κονιορτῷ καὶ ζάλης, ὑπὸ
 πνεύματος φερομένῃ;—may bear a para-
 lel with the description of a whirlwind in
 HOMER,

HOMER, and his clouds of dust which are Sect. 13.
born up to heaven; 

καύματος ἐξ ἀνέμοιο δυσσέως ὀφρυμένονιο*


ILIAD V. 865.

The last example I shall take notice of from music; is that celebrated passage, * where PLATO shews how the studies of the mind are to be united to the exercises of the body, or in the language of our philosopher, how musical and gymnastick exercises are to be tempered together.—The disadvantages of applying solely to philosophy and contemplation are thus beautifully represented: “ When one is constantly ravished
“ with music, and allows soft, charming,
“ or mournful melodies to be poured thro’
“ his ears, as thro’ a funnel, into his mind,
“ and spends his whole time in hearing
“ delicious warbling tunes; such a person
“ if he is any way generous or manly in
“ his temper, like iron made pliable, he
“ becomes soft, and courteous from being
“ rough and untractable; but when he
“ gives himself entirely up to this way of
“ life, and is soothed by it without any
“ intermission, by degrees he is, as it were,
“ melted down, till he has wholly dissol-

* Repub. III. pag. 411.

N n

“ ved

Sect. 13.  ved and dissipated all his magnanimity,
 “ broke the *spring* of his soul, and enerva-
 “ ted all its force.”—The contrary way of
 life is thus described.—“ If one is wholly
 “ taken up in gymnastick exercises, minds
 “ nothing but his body, and indulges him-
 “ self in voluptuousness and high feeding;
 “ at first he is full of courage and great
 “ spirits, and *mightier* than himself; but
 “ on his applying to nothing else, never
 “ conversing with the MUSES, nor tasting
 “ any discipline, nor acquiring any ratio-
 “ nal improvement, or any of the polite
 “ arts, tho’ he has a desire of knowledge
 “ in his soul, yet it soon grows weak, lan-
 “ guid and faint; his *taste* not being awa-
 “ kened, refined, or polished. By this
 “ means, his affections are alienated from
 “ reason, and from the Muses; he becomes
 “ deaf to all reasonable persuasions; is
 “ hurried on like a wild beast in all his ac-
 “ tions, by his savageness and fierceness;
 “ and dwells with ignorance and barba-
 “ rity, dissonancy and discord!”—This is
 the picture of both ways of life, and a most
 lively one it is; not to run out into gene-
 ral encomiums, which are never of any
 use, I would observe, that if PLATO may
 be

be said, in any place of his works, to copy after HOMER's manner, it seems evident, he has here taken his colouring from the noble description we have of the *Syrens* song in the *Odyssey**. The best interpreters agree that the poet, by that fable, points out the danger of being seduced by pleasure; therefore Ulysses seals up the *ears* of his companions, and lest he himself should be charmed by the destructive song, he is bound with chains to the mast of the ship; on hearing the enchanting sound, he struggles to be free; his soul is melted with their warbling strains!—If the reader compare the Greek in PLATO with that in HOMER, he will be more sensible of the force of this observation, and he will also find, tho' the words of the philosopher are not the same with those in the *Odyssey*, yet they please the ear as well, and that the whole sentence is highly poetical.

These are but a few of the similes that are to be found in PLATO; nay they are not, by far, the one half which occur in his political works; I have only set down †

N n 2

such

* ODYS. xii. 40—55. and 182—198.

† Because some may imagine it to be a point of little consequence,

Sect. 13. such as had some resemblance less or more with these in HOMER: there is a vast variety of others entirely of his own invention, and in which he does not appear to have copied after the poet in the least.— I shall again add, that as the similes we have mentioned are often applied by the philosopher to different ends and purposes, and designed to illustrate other kinds of truth than those which the poet has in view, so the two are only so far to be compared together, as they are taken from the same objects and expressed in the same beautiful and sublime diction.— If any author either ancient or modern can be compared with HOMER in the nobleness, simplicity, usefulness and variety of his *similes*, it is PLATO!

quence, that there should be a resemblance betwixt PLATO's images and HOMER's. I have therefore confined myself to a few instances. Tho' by the by, the subject seems equally interesting with that of comparing HOMER and VIRGIL's similes. I dare say, that such as think this and the following section a dry, unentertaining piece of criticism, and that the likeness is not strong, will still, as has been said, have a relish for the quotations out of PLATO.

S E C T.



S E C T. XIV.

Plato's descriptions of the passions, and how he imitates Homer in some of them.

I. **I**N considering PLATO's descriptions of the *passions*, I shall select a few of these passages, where he paints anger, pride, fear, love, the effects of pleasure and pain, of luxury, sensuality, indolence, and avarice, on the mind;—it will easily appear how highly poetic he is in all of them:—I shall confine myself to the same books which have hitherto been quoted, and take notice what resemblance there is betwixt him and HOMER.

How he imitates Homer in the descriptions of the passions;

To begin with *anger*; he represents it * as of anger; “ as the most unpleasant thing in the world, that one of this temper feeds his wrath with noxious fœw, and becoming wild dwells with moroseness, reaping the bitter fruits of his own indignation.” The words in the Greek ἐμ-πιπλὰς ὀργὴν κακῶν ἐσιαμάτων, have a strong likeness to this noted line,

* *Legib. XI. pag. 935.*

---μένεος

Sect. 14.



—μέγεος δὲ μέγα φρένες ἀμφιμέλαισαι
πίμπλασθ'—

*Black choler fill'd his breast that boil'd with
ire.*

ILIAD i. 128.

As these other ones in the same sentence,
—κρᾶν τῷ θυμῷ χάρον ἀποδεχόμενος,
convey the same idea with φθινύθεσκε φίλον
κῆρ, in the Iliad,† “Achilles still raged, and
black thoughts preyed upon his heart.

of pride;

In how lively a manner does he represent a proud, haughty temper? * “One
“ who is intoxicated with power turns
“ assuming and highly tyrannical; when
“ thus mad and transported, he hopes,
“ nay he attempts, not only to govern
“ mankind, but the Gods also!” How
much is this last in the spirit of Agamemnon’s character of Achilles,

πάντων μὲν κραίειν ἐθέλει, πάντας δ’ ἀνάσσειν.

*But that imperious, that unconquer’d soul
No laws can limit, no respect controul.
—and he the lord of all;*

ILIAD i. 382.

of terror;

When PLATO is instructing his citizens how they are to be proof against terrors of every kind, he chooses to do it in a fi-

† ILIAD i. 491.

* Republ. IX. pag. 573.

gurative

gurative manner, * by “ supposing some Sect. 14.
 “ God should give to men a *cup of terror*,
 “ so that the more any one inclined to
 “ drink of it he should think himself the
 “ more unhappy at every draught, and on
 “ falling asleep and getting free of his po-
 “ tion should still come to be the same man
 “ he was before.”—The meaning is, one
 must be habituated to dangers and terrors,
 and frequently in his younger years ex-
 posed to them, so as to learn betimes to
 despise them.—It would appear, that our
 philosopher has his eye on the cup or
 potion given by *Circe* to *Ulysses*; only
 what the poet applies to pleasure, he trans-
 fers to terror.—In like manner in PLA-
 TO it is said, “ that after one has by sleep
 “ digested the fumes of the liquor, he re-
 “ covers his wonted magnanimity,” *i. e.*
 he becomes inured to hardships by experi-
 ence.—Not only is the moral the same
 in both authors, tho’ differently applied,
 but the language and sentiments agree in
 the main; PLATO says,---φόβος φάρμακον,
 --ἐθέλει τις πίνειν, --ὃ τῷ πόματος ἀπαλ-
 λαγέοντα, πάλιν ἐκάστοτε τὸν αὐτὸν γίγνε-
 σθαι. HOMER expresses it thus,

* *Legib. I. pag. 647.*

Sect. 14.



ἐν δέ τε φάρμακον ἤκε--

--κὶ ἐκπῶν,--

--ὅτι πῶν τὰδε φάρμακ' ἐθέλχθης

--ἐν σῆθεσιν ἀκήλητος νόος ἐστίν.

ODYS. I. 329.

" She mixed the potion; I drank it,——
 " you are not, Ulysses, intoxicated by
 " drinking this poison, but remain firm
 " and of the same mind you was before."

of pleasure
 and pain;

I cannot but think that PLATO has also taken the hint of his description of pleasure and pain from HOMER.—He represents them, as " two fountains that are
 " made to flow by nature. He who drinks
 " of their streams, in such a degree as he
 " ought, becomes happy; he who does so
 " without knowledge leads a wretched
 " life."*—Let this be compared with that passage in the poet where he describes the
two urns of happiness and misery placed near the throne of JUPITER, and it will be found to have a good deal of resemblance;

Two urns by Jove's high throne have ever stood,

*The source of evil one, and one of good,
 From thence the cup of mortal man he fills,
 Blessings to these, to those distributes ills.*

ILLIAD. XXIV. 665.

* Legib. I. pag. 636.

I would

I would only add, that PLATO has used Sect. 14. the same image in another place of his works, the Philebus,* where he says, " We " must also as cup-bearers have our foun- " tains standing by us; one may compare " that of *pleasure* to honey, that of *wis-* " *dom*, sober and without wine, to some " pungent, wholesom water: these foun- " tains must be carefully mixed."—In the same way does the poet speak of JU- PITER,

To most he mingles both ;— ●

IBID. 667.

II. I could give many other instances in which PLATO is poetic in his describing these passions we have spoke of as well as all the other desires of the mind; but what has been observed seems sufficient to shew, that he has sometimes had HOMER directly in his eye, adopted the poet's sentiments with a becoming freedom and boldness, and made them entirely his own. In other places, as was said, 'tis more difficult to trace the likeness betwixt them:—and therefore in the quotations which follow, my conjectures are entirely submitted to the candid reader's better judgment; that

* *Tom. I. pag. 61.*

O o

there

Sect. 14. there is a true sublime spirit of poetry in all of them, will be obvious to any one of the least taste; whether the painting and imagery has been borrowed from HOMER is what I will not take upon me to affirm, but it seems probable they have in part.

of debauchery;

In how natural and sublime a manner does our philosopher represent the gradual progress of vice in the mind of a youth led astray by the degeneracy of the age; if he has got any good instructions from his father and other relations, he is distracted betwixt these and the bad counsels of his wicked companions. The modesty and ingenuity of his nature prompts him sometimes to listen to his *better* part, to the dictates of *reason*; at other times, it's precepts are quite forgotten; one set of passions being extruded, another of a worse sort succeed.—By this time, the *paternal* instructions are despised, familiarities and acquaintance of a worse kind, are courted; these stealing in by degrees upon him, become a *great multitude*; * “ at last they “ seize the *citadel* of the juvenile soul, perceiving it empty of all valuable knowledge, true reason and discipline, the

* *Republ. VIII. pag. 560.*

“ best

“ best watches and guardians over the Sect. 14.
 “ understanding of pious men! False o-
 “ pinions and arrogant reasonings jump
 “ into this seat, and take possession of it;
 “ —He is now immersed in pleasure, and
 “ dwells with the *Lotophagi*! If any aid
 “ is brought by his friends to the distressed, and better part of his mind, these
 “ haughty tyrannizing opinions shut the
 “ gates of the royal fortress; refuse access
 “ to the friendly admonitions and embassies
 “ of reverend old men, and are themselves
 “ victorious in the conflict! modesty
 “ is called folly, temperance unmanliness,
 “ moderation and frugality, rusticity
 “ and unpoliteness, and all these good
 “ qualities expelled with disgrace.—The
 “ soul thus purged and evacuated by those
 “ unruly passions, is now initiated in their
 “ deepest mysteries! Insolence, anarchy,
 “ luxury, impudence, and their train of
 “ attendants, in splendid robes and garlands,
 “ are introduced, applauded, and
 “ extolled!—Pride is said to be a piece
 “ of fine education; licentiousness, liberty;
 “ prodigality, magnificence; impudence,
 “ bravery.—By this means, a
 “ youth, from being regular and temperate,
 O o 2 “ rate,

Sect. 14. “ rate, becomes dissolute and abandoned.”
 —How much is all this in the true spirit and language of poetry; the passions are *animated* and represented as in action. In this passage PLATO has his eye, not only on that place * in the *Odysssey*, where the *Lotophagi* and the intoxicating power of the herb *Lotos*, which made one forget his country, and former friends, are described; but he also seems to have borrowed part of his *imagery* from the poet’s description of the riot and luxury of Penelope’s suitors.—Telemachus carries the Queen to her royal seat, at some distance from those revellers, that he might freely converse with the *Goddeſs* of wisdom; the tables are spread, and the entertainment prepared for the Queen, her son and his guest; the brutal crowd, elate with insolence and wine, rush in with voracious haste, and the young Prince can no longer freely enjoy the conversation of his divine companion; Wisdom is now silenced, or at least confined to talk in whispers. In HOMER ’tis said of the suitor-train;

τ-ἔζοντο κατὰ κλισμῆς τε θρόνους τε·

τ-ἀφνειότεροι χρυσοῖο τε ἑορτήτος τε·

* Vid. Odyss. ix, and the notes on 106, 114,

ὕβρις.

--ὕβριζοντες ὑπερφιάλως δοκέουσι

Sect. 14.

δαίνυσθαι.---

ODYS. i. 145. and 227.

“ That they sat upon thrones, had rich
 “ robes of purple and gold, and were law-
 “ less, insolent revellers.”—PLATO in the
 same poetical strain, says of the *passions*,
 ὕβριν, λαμπράς μετὰ πολλῷ χορῷ, κατ’άγ-
 σιν ἐσφρανωμένας, ἐγκωμιάζοντες καὶ ὑποκορι-
 ζόμενοι.

III. In another passage, we have a de-
 scription of the like nature with the fore-
 going, but varied in it’s manner, and the i-
 magery somewhat different. He again sup-
 poses a son assisted by his father’s good ad-
 vices, but hurried on by his companions
 to all kind of licentiousness; those wicked
forcerers finding they have no other way to
 gain the young man entirely over to their
 party, try to make him feel the charms of
 love; * “ That great *winged drone*, chief
 “ over all the idle and various pleasures
 “ which feed our lusts. The other desires
 “ *buzzing* about with crowns and fragrant
 “ ointments, wine and oil upon their
 “ heads, and a troop of dissolute pleasures,
 “ their usual attendants, nourish and aug-

of love, lu-
 xury, and
 extrava-
 gance;

* *Republ. IX. pag. 573, 574, 575.*

“ ment

Sect. 14. “ ment that passion, and plant a sting in
 “ the drone! This *governess* of the soul
 “ has *madness* for her life-guard, and rages
 “ fiercely! If she finds any modest, be-
 “ coming thoughts or opinions residing
 “ in it, she kills or banishes them all, ex-
 “ pells wisdom, and introduces strange
 “ folly.—He now indulges in feasting
 “ and luxury with his companions and
 “ mistresses, and spends his fortune in rio-
 “ ting and debauchery; new desires, nu-
 “ merous, strong and craving daily spring
 “ up. When all is squandered by usury
 “ and extravagance, these intestine furies
 “ roar and complain! Pushed on by the
 “ smarting stings of his appetites, and e-
 “ specially of *love*, heading the rest as it’s
 “ attendants, he raves and is quite di-
 “ stracted, and tries what he can extort
 “ from others by force or fraud; his in-
 “ ward pains and agonizing twitches will
 “ not allow him to leave any method un-
 “ essayed.—Having wasted his own pa-
 “ trimony he imagines he has a good title
 “ to fall next upon that of his *parents*. If
 “ they refuse it to him, he will not be a-
 “ fraid of perpetrating the blackest crime!
 “ To please his *new* mistress and *unneces-
 sary*

“ *sary* harlot, his best friend, and only mo- Sect. 14.
 “ ther will be discarded; and for the sake
 “ of his graceful lover, whom he might
 “ well have wanted, his old, wrinkled,
 “ and natural father, his first and earliest
 “ friend, will be beaten with stripes, and
 “ both of them made slaves to these com-
 “ panions of his he introduces into the
 “ family. — All is now uproar and a-
 “ narchy within! *Love*, like an absolute
 “ monarch, leads him captive where she
 “ pleases! She fosters her own crowd
 “ of favourites, and opens the door to o-
 “ ther unnatural passions and foreign
 “ manners; these she exalts, and gives a
 “ full licence to them to do what they
 “ please.—No crime, no impious act is
 “ left unattempted!” — There is an un-
 usual majesty and greatness in these passa-
 ges which I have abridged; the colour-
 ing is laid on boldly, and touched with
 great spirit. P L A T O’s imagination, like
 HOMER’s, grows warmer as it proceeds in
 the description, and stops not in its rapi-
 dity till it has finished the picture with in-
 imitable life and beauty! In this place, the
 passions are not only introduced as *actors*,
 as in the foregoing quotation, but their
 in-

Sect. 14. inward behaviour, is more fully expressed; there, Reason was dethroned, and the gate opened to folly and vice: here, we see how they tyrannize *in the soul*, and hear the tumultuous roarings of lust and madness! There, pride, luxury, impudence, &c. had but lately taken up their abode in the heart: here, they have built their *nest*, and hatched such a monstrous brood as tear it in pieces!—There is also an exquisite beauty in that *double* moral, which is conveyed to us under one form of words; not only does the prodigal bring himself and his *parents* to ruin, but the vicious man, by indulging his desires, entertains his most dangerous and unnatural enemies, and forsakes his best and most natural friends.

The language, too, is justly great in proportion to the sentiment, as will appear to the reader if he consult the original, too long to be here wholly inserted.—I cannot promise to point out a place in HOMER directly parallel to this; if we look into these parts either in the Iliad, or the Odyssey, where the poet has occasion to describe *love*, or the dalliances of pleasure, we will find, at least, a remote resemblance:

Thus

—Thus, when PLATO in painting the power of love, writes in this poetic strain, Sect. 14.

--ὅταν δὴ περὶ αὐτὸν βομβῶσαι, καὶ αἱ ἄλλαι ἐπιθυμίαι, θυμιαμάτων τε γέμειναι, καὶ μύρων, καὶ σεφάνων, καὶ οἴνων· &c.—It calls to our mind that beautiful allegory in the Iliad, where VENUS essays all methods to reconcile Helen to Paris; the Goddess tells her, “ that he lyes waiting for her with “ odours round him spread.”

κάλλεϊ τε φίλῶν, καὶ εἵμασιν·--

ILIAD iii. 392.

And at last love prevails over all the motives of honour, ease and safety; one may also compare it with that celebrated passage where JUNO puts on all her charms to lay JUPITER asleep,

—*and round her body pours*

Soft oil of fragrance, and ambrosial show'rs,

ILIAD xiv. 198.

What I imagine PLATO has had chiefly in his view is the feast prepared by Circe for Ulysses, after he had drank her *potion* and shewn himself superior to it.—* There we have μελίφρονα οἶνον, χρύσεια κύπελλα, λίπω ἐλαίω, &c. Golden flaskets, wines, oil and perfumes, beautiful nymphs, and all the other furniture of a house of plea-

* ODYS. x. 350—70.

P p

sure;

Sect. 14.



sure; the consequence is, Ulysses loses his reason, and forgets his country so far as to spend a whole year in the embraces of an harlot;—It must be evident, the *moral* both of the philosopher, and the poet, is the same.—I would further observe, that the diction in the beginning of this sentence in PLATO, flows with a peculiar sweetness; as the word βομβῆσαι, finely images the noisy hurry and tumult of the different passions, murmuring round the heart, like a swarm of bees, so, by it's being placed at some little distance from γέμειναι, it forms a beauty of the like nature, with that already* mentioned, both in HERODOTUS and HOMER. PLATO likewise varies his numbers at the end of the period; they are more daring and rapid, and fitly adapted to the subject; thus the words μανίας δὲ πληρώση ἐπακτῷ, “extravagant or “outrageous madness,” close the sentence with a becoming grandeur, and are also entirely in the spirit of PINDAR, who in describing a violent winter-storm, calls it χειμέριος ὄμβρος ἐπακτός:

PYTH. vi. 19.

To finish my observations on this fine passage, I make no doubt but that PLATO,

* Vid. hic, pag. 41, 42.

in

in this part of it, ἐπιθυμίας βοᾶν πυκνάς, Sect. 14.
 &c. has taken the image from that bold line in HOMER, where Ulysses is in great wrath at the indecent excesses committed in his family;

---κραδίη, δὲ οἱ ἔνδον ὑλάκτει·

*Round his swoln heart the murm'rous fury
 roars.*

ODYSS. XX. 19.

at least the metaphor is the same in both authors, tho' differently applied.

IV. The reader will surely be pleased with that passage in PLATO, which no less a judge than LONGINUS points out as an instance of the *sublime*, and mentions it to prove, that while his diction “ flows * like “ a gentle stream, it has also a great deal “ of elevation and majesty.” †—“ Those “ persons, says he, who are unexperien- “ ced in virtue and wisdom, and abandon “ themselves to intemperance, feasting, “ and gluttony, are carried *downwards*, “ from thence ascend again to what is “ *middle*, † and wander there during their

P p 2

“ whole

* Cap. 13. Longin.

† Republ. IX. pag. 586.

‡ To understand this fully, we must cast our eye a little backward on page 584, REPUBL. IX. where SOCRATES says to GLAUCUS, “ You know there is in Nature such a thing as highest, middle, and lowest?—I do.—Is it not natural for one, when he

“ is

Sect. 14. “ whole lives:—but they never pass *that*
 “ point, nor see the *true* height, nor mount
 “ up to it, nor are they in reality filled
 “ with the knowledge of * what *truly and*
 “ *only exists*, nor taste pure and constant
 “ pleasure. Like the brutes, always look-
 “ ing downwards, they stoop with their
 “ eyes fixed on the earth and their own
 “ tables; where they graze, filling their
 “ bellies, and gratifying their venereal ap-
 “ petites; to obtain a full enjoyment of
 “ these, they are armed with iron, horns
 “ and hoofs, with which they kick and
 “ push, destroying one another through
 “ their insatiable lust; they neither feed

“ is brought from what is lowest to the *middle*, to imagine he is car-
 “ ried to what is *highest*? standing in the middle and considering
 “ from whence he was transported, and not seeing the *true* height,
 “ he believes he is arrived at it? — He does. — But if he is
 “ carried higher, he will both think he is so, and think truly too?
 “ — Now does not his error proceed from this, that he has no
 “ experience of what is truly highest, lowest, and middle? —
 “ Surely.” — All this is applied by PLATO to illustrate the false
 opinions which mankind have of the objects of pleasure and pain,
 and to point out their mistaken notions of happiness and misery. —

• Those who are acquainted with Plato know that by such lan-
 guage he means the *Moral Attributes* of the DEITY. Goodness, Ve-
 racity, &c. dwell essentially in him: The impressions of these qua-
 lities on the minds of his creatures are only *images* of the Divine
 Attributes. Here we have only a faint and distant view of Good-
 ness, Justice, &c. When the good man is admitted hereafter into
 the presence of God, he will see all these in the abstract, and know
 their real nature. — See here, *pag.* 141, 290 — 5. and *Plotinus*,
Ennead. VI. in fine.

“ their

“ their substantial part, nor take *true* solid Sect. 14.

“ food!”—It seems probable, that P L A -
T O here has his thoughts on the description
given us by HOMER of *Circe's* palace, and
her transforming men into swine and o-
ther kind of wild beasts ;

*There mountain-wolves, and bridled lions
roam,
(By magic tam'd) familiar to the dome.*

ODYS. X. 242.


The poet indeed paints his beasts tame
and fawning, whereas P L A T O (and pro-
bably VIRGIL in imitation of him) draws
them fierce and unruly savages.—As the
moral in both is the same, namely that sen-
suality degrades men into brutes, so P L A -
T O's diction has some similitude with that
in the *Odyssley* ;—he says *ἡ κεκυφότες εἰς
γῆν, βόσκονται χορταζόμενοι, σιδηροῖς κέρα-
σι ἡ ὀπλαῖς, &c.* HOMER's words are

--λύκοι κρατερώνυχες ἡδὲ λέοντες,
--οἷα σύες χαμαιευνάδες αἰὲν ἔδουσιν· --

ODYS. X. 218, 243.

“ The wolves and the lions had large
“ paws,—and eat like swine groveling
“ on the ground.”

I shall conclude these quotations with
that beautiful *contrast*, our philosopher
makes

Sect. 14.  makes betwixt a voluptuous and a virtuous course of life. * “ The vehement and
 “ unruly passions are produced, says he,
 “ when the *commanding* part of the soul is
 “ laid † *asleep*, and the brutal and unrea-
 “ sonable part being over-fed and pam-
 “ pered, exults, shakes off its slumbers,
 “ and sallies forth, wanting to indulge its
 “ appetites! When thus let loose, and de-
 “ livered from the restraints of shame and
 “ prudence, there is nothing it dares not
 “ do; it will make an attack on the cha-
 “ rity of its mother, or upon any man,
 “ God, or beast! Murders, gluttony, all
 “ acts of madness, and impudence are per-
 “ petrated by it.—Whereas, when one
 “ living soberly and wisely, keeps his rati-
 “ onal part awake, feasts it with true rea-
 “ sonings and contemplations, maintains
 “ an intimate acquaintance with his own
 “ heart; neither starves nor satiates his sen-
 “ sitive part; so that it rests, and disturbs
 “ not nor confounds the better part, by its

of a virtu-
ous life;

* *Republ. IX. pag. 571.*

† In the Original, PLATO says, “ Those passions are produced
 “ in *sleep* ;” and uses that word once or twice, where I have over-
 looked it; but his meaning is plainly as I have expressed it; If
 one lays his desires and appetites *asleep*, then he lives and acts con-
 sistently, but if his Reason is laid *asleep*, he is guided by no rule.

“ joys

“ joys and sorrows ; but allows that better Sect. 14.
“ part by itself, and wholly pure, to view
“ and reach after the objects of it's know-
“ ledge, whether past, present, or future;
“ calms his passionate part, and silences
“ all it's angry, furious agitations. When,
“ I say, he has thus composed these two,
“ he preserves the former, in which wis-
“ dom resides vigilant and active, and so
“ takes his repose, then methinks, in such
“ a disposition of mind, he will embrace
“ *truth*; no false visions or deluding dreams
“ will appear to him!”——The beauty
of this passage is so striking, that I shall
offer no comment upon it.

S E C T.



S E C T. XV.

Philosophy, as it makes us acquainted with the springs of human action, is useful to an Orator.—DEMOSTHENES studied PLATO carefully.—His style.—A short defence of ISOCRATES.

WE shall next consider how PLATO in his turn, has been useful as a HOMER to other writers; how those of the highest genius have imitated, and in some measure formed upon him their style and sentiments.

To begin with DEMOSTHENES.—Before we proceed to a comparison of PLATO and him,

him, it will be proper to premise what has been already justly observed by CICERO, that there is a considerable difference between the style of a philosopher, and an orator. The one addresses himself to those whose passions and desires he intends to compose and moderate; he applies himself to reason, and discourses in a calm, sedate manner, with a view chiefly to instruct; the other directly attacks the passions, and endeavours in a violent and forcible way, to gain them over to his side.

Sect. 15.

The use of philosophy to an orator;

* Hence, the philosophic diction, tho' capable of receiving various ornaments, has nothing of the weight, the strength and rapidity requisite to a popular reader:— Therefore our Grecian orator in adopting the language and sentiments of the philosopher, has taken great care to give them all that force and vehemence, fire and grandeur, which was suitable to his own genius, and the passions he meant to raise in his hearers.

We have the express opinion of the

* *Quonquam enim et philosophi quidam ornate locuti sunt, tamen horum oratio, neque nervos, neque oculos oratorios, ac forenses habet; — mollior est enim, oratio philosophorum et umbratilis; — nihil iratum habet, nihil invidum, nihil atrox, nihil mirabile, nihil astutum; casta, verecunda, virgo incorrupta quodammodo.* — CICERO, Orator. cap. 19.

Qq

fame

Sect. 15. same great judge, that *philosophy* is highly useful to oratory. The ROMAN owns the great obligations he lay under to PLATO ; * “ that he had formed his elocution, such “ as it was, on precepts drawn not from “ the mechanical work-houses of the rhetoricians, but from the *academic* walks ; “ in those fair retreats men were exercised in all the various graces and ornaments of language, after the models laid down and used by PLATO ; let us therefore lay it down as a fundamental rule, “ that no man can ever be a complete orator, without the help of philosophy.”

We have already observed from PLATO the reason why the true ends of eloquence are so much promoted by philosophy ; by this science we are enabled, exactly to define the different *species* and qualities of each object, and divide it into it's

* Fateor, me oratorem, si modo sim, aut etiam quicumque sim, non ex rhetorum officinis, sed ex academiae spatiis, extitisse ; illa enim sunt curricula multiplicium variorumque sermonum, in quibus Platonis primum impressa sunt vestigia ; — omnis enim ubertas et quasi silva dicendi ducta ab illis est. — Positum sit igitur in primis, sine philosophia non posse effici quem quaerimus eloquentem. &c. — Orator. cap. 3, 4.

QUINTILIAN, after declaring of what great use philosophy is to eloquence and quoting these words of CICERO, to confirm his own opinion says, “ neque se tanta, in Tullio, unquam fudisset ubertas, si “ ingenium suum, conscripto fori, non ipsius rerum naturae finibus terminasset.” Instit. lib. xii. cap. 2.

proper

proper *parts*; to judge what is true, what false, what repugnant to the design we have in view; to discern the most remote consequences, and to distinguish the clear from the ambiguous; this knowledge of the nature of things, joined with a comprehensive view of human life, and the manners and customs of men, supplies the speaker with all the funds of eloquence.—Now to teach all this is the proper business of philosophy.

II. As CICERO with pleasure lifts himself among the number of PLATO's disciples, we have also his authority that DEMOSTHENES was a constant, careful hearer of PLATO.—“Who is so copious in his diction as PLATO? The philosophers say, that if Jove had spoke in Greek, he would speak as PLATO did; ’tis said of DEMOSTHENES, that he not only read PLATO with care, but also heard him, as appears from the manner and grandeur of his diction; and DEMOSTHENES says so of himself in one of * his epistles.—Hence CICERO

Demosthenes studied Plato carefully;

Qq 2


more

* *Audivisse Platonem, Demosthenes dicitur; dicit etiam in quâdam epistola hoc de sese;*—Brutus § 31.—This is not the only place where CICERO mentions that *Epistle*, in the ORATOR (Sect. 4.) after observing

Sect. 15. more than once declares, that DEMOSTHENES by studying the Platonic philosophy had acquired the great art of raising the passions, and that consummate prudence and knowledge which he had of the human heart: by this he was able to in-

observing from the *Phædrus* of Plato, that PERICLES was much indebted for his abilities in eloquence to the lessons of ANAXAGORAS. He adds, *Quod idem de DEMOSTHENE existimari potest, cujus ex epistolis intelligi licet, quam frequens fuerit PLATONIS auditor.*—And in *Lib. I. de Oratore*, Sect. 20. he says, *Summam vim dicendi DEMOSTHENES habuit sive ille hoc ingenio potuisset, sive id quod constaret, PLATONIS studiosus audiendi fuisset.*—QUINTILIAN also says, (*Instit. Lib. XII. cap. 2.*) ANAXAGORÆ physici constat Periclem auditorem fuisse; et DEMOSTHENEM principem omnium Græciæ oratorum, dedisse operam PLATONI.—LUCIAN in his *Scæmiam* on DEMOSTHENES, bears witness to the same fact; he tells us, “ DEMOSTHENES was “ restrained by his love of philosophy from indulging in vices, “ and led by it to the schools of PLATO, ARISTOTLE, and THEOPHRASTUS.”—ὁς αὐτὸν ἦγεν ἐπὶ Πλάτωνος δούρας.—In short, it is the uniform opinion of antiquity, that DEMOSTHENES was the disciple of PLATO;—That epistle which CICERO refers to, seems not now extant.—We have indeed preserved for us an epistle of DEMOSTHENES to HERACLEODORUS, complaining warmly of the bad usage a friend of his own was like to meet from him.—DEMOSTHENES writes, “ that he had always esteemed “ HERACLEODORUS, not only on account of his good character “ in the world, but also in a peculiar manner for his erudition, and “ learning he had got in PLATO’S school; which teaches one truly to “ despise all sordidness and chicanery, and in every thing to pursue “ those measures only which are consistent with the highest goodness and virtue! By all the Gods, I think it impious in a disciple “ of PLATO, not to detest falsehood and practise universal benevolence!—παδείαν ἀπειδέχῃ ἀπὸ τῆς Πλάτωνος διατριβῆς.—ἥς, μὰ τὰς θεάς, τῷ μεταχόντῃ, μὴ ἔχι ἀψευδεῖν, ἢ πρὸς ἅπαντας ἀγαθῷ εἶναι, ἢ ὅσιον ἡγῆμαι.—Here we have a part of the Demosthenic fire; and this passage shews clearly how much the writer admired, and how well he understood the main intent of PLATO’S philosophy.

sinuate

sinuate himself into the hearts of judges Sect. 15. and people, turn them as he pleased, and by the irresistible torrent of his eloquence carry all before him, triumphing over every argument his most bitter enemies could contrive. 

III. Those who are acquainted with the Grecian and Roman orators will easily perceive how they adapt themselves to the different kinds of hearers, as well as to the nature of their subject.—When pleading before a popular audience, they use such thoughts as are most easy, natural, and simple; avoiding too great refinements of language, of ornaments, or wit, which they are unacquainted with.—On the other hand, when their audience are men of learning and judgment, the highest elegance and pomp of diction, the most beautiful figures, an insinuating address, and all the graces of fine action and delivery, are displayed; refined reasoning, elaborate arguments, novelties of language, unusual images, towering flights of imagination, or sallies of wit, which had been distasteful to a popular audience, are listened to, with pleasure, by an intelligent and polite assembly:—But the most difficult

Sect. 15. cult task of all, is to please an audience of a *mixed sort*, where both the vulgar and those of politer taste, are present. This great secret of inserting into an oration those various beauties and charms, which engage the attention, work upon the passions, raise the admiration and astonishment of people of all ranks and ages, is chiefly to be discovered by conversing with CICERO and DEMOSTHENES; and the ROMAN has freely told us, that both in effect learned this art from PLATO.—It is sufficient to have given this hint. Whoever examines the different orations of these two orators to the senate and people, will find the observation abundantly verified.

Style of Demosthenes ;


IV. Many writers both ancient and modern *, have celebrated DEMOSTHENES, and described the beauties of his e-

* Those who have wrote best upon him, are DIONYS. HALICARNASSEUS in his treatise, *de admirab. vi dicendi in Demosth.* pag. 279. and in the other parts of his critical works, he frequently brings examples from this orator. CICERO also, through the whole of his essays on eloquence, gives the Grecian the highest encomiums, and illustrates his own rules by various references to him.—LUCIAN has likewise given us a Panegyric on him, and LONGINUS, HERMOGENES, and QUINTILIAN are constantly proposing him as the only perfect pattern of eloquence.—The modern dissertations by TOURREIL, &c. are but a repetition of things already said by these authors.

loquence.

loquence.—The sum of what has been said is;—that he follows the *middle* kind of composition above-mentioned; and has introduced into his orations the noblest ornaments which the invention of man can possibly find out. Sometimes elegant, soft, insinuating and persuasive. The next moment, he surprizes us by a daring rapidity, a vehement ardour, the boldest imagery, the lofty figures, and all the pride of language. To be convinced of this, we need only read any one of his orations that comes first into our hands. One sentence is long and protracted in its measures, the next short, nervous, abrupt, and quick in its numbers; this is rough and designedly offensive to the ear, that it may better convey the intended idea; another, smooth and exquisitely sweet.—By such a variety of numbers, by the impetuosity and vehemence of his language, the dignity and grandeur of his sentiments, but chiefly by his noble action and lively pronunciation, did he command the passions of his hearers, transported them to what pitch he pleased, led them on to the most arduous undertakings, inspired them with a love to their country, a laudable ambition,

Sect. 15.

Sect. 15.  tion, a thirst for true glory and fame, a hatred of tyranny, and the oppressors of Greece, and enemies of mankind. Thus he was absolutely master of the heart, and it's different affections; could raise our anger, hatred, indignation, joy, love, esteem, fear, grief, compassion; hurry us on to the height of implacable fury and resentment, and in an instant calm and pacify us.— Who, that has the least taste or spirit, can read DEMOSTHENES without feeling all these various passions acting upon him by turns? Who can resist the impetuous torrent of his eloquence, or stand the thunder of his words? And if they have such an effect upon us, now at this distance of time, and when we are wholly unconcerned as to the event, how must they have been moved who heard him speak, and were so nearly interested.

Whoever attends to his orations will clearly perceive the manner of pronunciation natural to such and such a sentence, as whether it is to be delivered in a grave or jocular, in an angry, indignant, and threatening, or a calm, peaceable, exhorting tone. * DION. HALICARNASSEUS

* *Dionys. Halicarnass. pag. 288, & 309. Tom. II. Edit. Oxon.*

has

has given us various examples of the beauties of this kind, which animate his speeches wonderfully, and as far as possible make amends for the loss we are at in not hearing them pronounced by himself.—I have taken notice of this the rather that it is an excellency peculiarly conspicuous in Plato's dialogues ; hence it would also appear that, in this respect, Plato has led the way to the orator.—In fine, if there ever was a perfect orator, DEMOSTHENES is entitled to the name ; his acute penetration made him at once comprehend the utmost limits of every subject he applied his thoughts to, and his quick invention readily supplied him with the noblest, most sublime, and pathetic diction. It is not in the power of man to find out words more expressive, more grand, and lofty. How cutting and pungent are his short interrogations ? How just, manly, and affecting, his sentiments ? How natural and lively his images ? The same inimitable fire and spirit, the *vivida vis animi*, is preserved alive from the beginning to the end of an oration, and burns with more or less heat, according as the subject requires ; if it abates and is smothered during the

R r

narrative

Sect. 15. *narrative* part of the speech, this is only that it may gather strength, and break forth, in all its glory and splendor, in an irresistible flame!

if he is to
be compa-
red with
Isocrates;

V. As I proposed to say something of ISOCRATES, I would here shortly observe, that 'tis usual for the admirers of Demosthenes, to run the parallel between these two orators, to extoll the latter for his fervent vehemence and passionate ardour, and censure the former as cold, flat, and languid. I am never fond of erecting a trophy to one genius, at the expence of another. 'Tis certain indeed the sublime in Demosthenes is vehement and intense, while everything said by the other, is calm and gentle; no violent attack is made upon the passions, and after an oration of his is read over, we are as cool and sedate as when we began to it:—But still 'tis unreasonable to decry Isocrates, as if no benefit whatever could be received from perusing his discourses.

As for his style, we have already given a description of it, in considering the simple kind of composition. I shall only add out of Cicero, * “ that his house was the

* Brutus. *Sect. 8.*

“ academy

“ academy for rhetoric to all the youth Sect. 15.
 “ in Greece. He was a great orator, a
 “ complete teacher, and tho’ he did not
 “ shine at the bar, yet he procured such a
 “ renown to himself within doors, as no
 “ poet, in my opinion, ever acquired: he
 “ has wrote many fine things, and as he is
 “ in many respects better than his prede-
 “ cessors, so he was the first who introdu-
 “ ced measures and feet into prose with-
 “ out allowing it to become *verse*; before
 “ his days, there were no regular compo-
 “ sitions, nor well adjusted periods.” - After
 the testimony of so good a judge, it seems
 needless to apologize for the accuracy used
 by Isocrates in rounding his periods; CICE-
 RO approves of them, and that is enough.

What is chiefly to be admired in Isocrates is the easy, elegant manner in which noble senti-
ments in
Isocrates; he delivers his moral sentiments; they flow
 in a gentle current, and the reader is gain-
 ed by soft insinuations, and soothed in-
 to a love and esteem of virtue; the senten-
 ces run not with that overpowering force
 and vehemence as in Demosthenes, who
 bears every thing before him like a hurri-
 cane. The latter, by his strokes of passion,
 violently seizes the approbation of his au-
 R 1 2 dience,

Sect. 15. dience, and extorts their assent; the other
 by the delicious sweetness and harmony
 of his words, insinuates himself into their
 favour. Seldom indeed does he warm his
 readers, or raise in them any extraordina-
 ry emotion; but then, as every thing he
 says, seems to proceed from an honest
 heart, and a sincere, upright intention, we
 listen to him with the greater pleasure, and
 value him for his politeness and ingenui-
 ty.—Thus, in his *epistle to Philip*, with
 what a noble spirit of liberty does he write
 to that Prince; he advises him, with the
 greatest earnestness, to make use of the
 power which the Gods had given him in
 reconciling the different States of Greece,
 and to turn his arms against the Persians,
 instead of attempting to enslave his own
 countrymen.—* “ You will be surprized,
 “ says he, Philip, at the freedom I take in
 “ speaking to you; but ought you to be
 “ so, when I exhort you to do good to
 “ Greece, to have mercy and love to man-
 “ kind. Believe me, insolence and severi-
 “ ty are not only mischievous to the per-
 “ sons possessed of them, but also to all
 “ their neighbours; whereas mercy and

* *Oratio ad Philippum,*

“ bene-

“ benevolence are not only beautiful qua- Sect. 15.
 “ lities among men, but highly esteemed
 “ among the Gods themselves, the authors
 “ to us of every good thing we enjoy.—
 “ You should consider this, and endea-
 “ vour to excell, more than you have hi-
 “ therto done, in such amiable and en-
 “ dearing virtues.—You know very well
 “ that I would not persuade you to act
 “ such a part, if I only regarded the pow-
 “ er, grandeur, and riches accruing from
 “ your deeds; you already enjoy a grea-
 “ ter share of these than is necessary. What
 “ insatiable desires must that man have,
 “ who encounters dangers, with a view
 “ either to gain such contemptible enjoy-
 “ ments, or lose his life in the attempt!
 “ Think also on the great glory which
 “ will redound to you, if you pursue this
 “ course; reflect that our bodies are but
 “ mortal, whereas by securing ourselves
 “ a good reputation, we acquire immor-
 “ tality, and make our fame and renown
 “ run parallel with time itself.”

The orations of Isocrates every where
 abound with such fine, just, and noble
 sentiments.—“Tis very true, as he says
 of

Sect. 15. of himself, † “ That he was not qualified for being a statesman, and had no talents for political affairs; I have not, says he, a strong voice, nor that boldness and courage requisite for one, who would be a *leader* in a popular assembly, nor any humour for entering into the litigious debates, and tumultuous harangues of their orators: but tho’ it may appear vain to say it of myself, yet I will venture to contend with any man, as to the goodness of my sentiments and doctrine; in this respect I will rank myself not among the last and most defective, but among the first and most excellent. For this reason, I use those abilities which nature has conferred on me, in giving the best counsel I can to men in power, and to the different States of Greece.”——This is the character Iocrates gives us of himself, and it seems just; all his speeches and compositions are wrote with a view to promote the public good, and to excite his readers to the practice of virtue.

PLATO tells us that SOCRATES recommends him in the strongest manner; *

† *Eadem oratio.*

* *Phædrus, ad finem.*

“ Shall

“ Shall I, says he to Phaedrus, give you Sect. 15.
 “ my opinion of your young friend Ifo-
 “ crates? He is a good man, he seems to
 “ have a finer genius than what Lyfias
 “ difcovers in his orations, and his morals
 “ are more noble and excellent: therefore
 “ I will not be furprized, if, as he advan-
 “ ces in years, he fhall excell all other o-
 “ rators, more than he does at present the
 “ youngft boy, in that kind of compofi-
 “ tion to which he applies. Nay I know
 “ not but he may be prompted by a di-
 “ vine inftinct to rife higher, and favour
 “ the world with nobler productions than
 “ his prefent orations. Philosophy herfelf
 “ feems naturally to refide in his mind!”
 —This encomium from one of the beft
 judges, high as it is, yet is not looked on
 as too great by Cicero; he owns himfelf an
 admirer of Ifocrates, and after quoting this
 paffage, * adds, “ Thus fays PLATO, who
 “ was co-temporary with Ifocrates, and a
 “ fevere critic upon other orators, he
 “ feems chiefly to admire him; let thofe
 “ then who find fault with this writer, al-
 “ low me to be in an error with Socrates
 “ and Plato.”—Thus I have endeavoured

* Orator. Sect. 13.

to


Sect. 15. to do justice to an author who is generally but too little esteemed.

Demosthenes often poetic;

VI. And now to return to **DEMOSTHENES**; he is not only happy in the choice of his words, the structure of his periods, the variety and change of numbers, but also imitates those who went before him, in introducing poetic beauties into his diction; **DIONYS. HALICARNASSEUS** says *
 “ Who is not sensible that the orations of
 “ **DEMOSTHENES** are like to the most
 “ charming pieces of poetry and melody?” Then he proceeds to point out to us the different measures or feet which the orator has made use of; and affirms it was an employment worthy of Demosthenes himself, to be so careful in polishing and refining his language, and bestowing the finishing touch on these works, which were to be the eternal monuments of his great genius!— **LUCIAN** † also has shortly drawn the parallel between him and **HOMER**; “ ’Tis necessary, says he, that an orator as well as a poet, be filled with
 “ some divine inspiration, before he can
 “ compose any thing that is grand and
 “ lofty. It gives me great delight to com-

* *De compos. verb. Sect. 18, et 25.* † *Demosthen. encomium.*

“ pare

" pare other orators, but especially De- Sect. 15.
 " mosthenes, with Homer. Thus, I con- 
 " sider the fire, vehemence, and enthusi-
 " asm in both; Homer says of Agamem-
 " non that he was a *great drunkard*; Demo-
 " sthenes inveighs against Philip for his
 " drunkenness, dancing and debauchery;
 " the Poet says, ' The best omen to a
 " brave man is his country's cause;' In
 " the Orator it is, ' Bravemen ought with
 " good hopes to defend their country.'
 " This line, ' Possibly the old man Peleus
 " mourns at such miseries,' is like to that
 " sentiment, ' How much would these
 " brave men lament, who died for liberty
 " and glory;' as also, ' Suppose we were
 " to be delivered from death and old-age
 " &c." may be compared with, ' Death
 " puts an end to us all, even tho' we should
 " shut ourselves up in a tower.' —
 " There are a thousand instances of the
 " same thoughts and flights of imaginati-
 " on in both writers." — Another Cri-
 " tic * has likewise given us the following
 " example; he is talking of the tragic style,
 " and tells us, " That Homer excels in it;
 " and that Demosthenes has imitated him;

* *Hermogenes de methodo eloquentiar, c. 33.*

S s

how

Sect. 15. " how beautifully has the Poet, in two
 " lines, described the sacking and burning
 " of a city ;"

ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμα-
 θύνει

τέκνα δέ τ' ἄλλοι ἄγουσι, βιβυζώνας τε γυ-
 νᾶϊκας·

590

—The rolling flames arise,
 The Heroes slain, the palaces o'erthrown,
 The matrons ravish'd, the whole race en-
 slav'd.

ILIAD IX. 705.

" In like manner Demosthenes, in a few
 " words, gives us an account of the de-
 " struction of the Phocians, and their
 " whole race ; * ἦν ἰδεῖν οἰκίας καλεσκαμμέ-
 " νας, τείχη περιρηγμένα, χώραν ἔρημον τῶν
 " ἐν ἡλικίᾳ, γυναῖκα δέ, καὶ παιδάρια ὀλίγα, καὶ
 " πρεσβύτας ἀνθρώπους οἰκίρας· — " One
 " might see houses pulled down, walls
 " overthrown, the country destitute of
 " young men, a few women, children,
 " and miserable old men only remained.
 " †—In

* In Orat. de Legato.

† The two Quotations from these authors, shew that they did
 not think it necessary, when running a comparison between Ho-
 mer and any other writer, to produce two places, in which the
 words were precisely the same ; they reckoned it sufficient, if the
 same

“—In this place, adds the critic, it appears that Demosthenes has paraphrased upon the poet ;”——I could give many other examples, in which it would be evident, the orator has had HOMER in his eye, but my design is rather to shew how he has imitated PLATO.

same spirit and poetic warmth appeared in both; some of the instances I have given out of HOMER, PLATO, and DEMOSTHENES, seem at least as similar, as those which LUCIAN has here produced.

SECT.



S E C T. XVI.

Demosthenes often imitates Plato's manner, in his descriptions, sentiments, and figures;—the public affections strongly recommended by both.—Longinus also imitates Plato,

How Demosthenes imitates Plato in his descriptions;

LET us then consider how far Demosthenes has copied after Plato in his descriptions, sentiments and similes; I join these two together, because they are often, if not always, so interwoven in his orations, that it is impossible to separate them. For the most part Demosthenes is but very short in his comparisons; he touches the grand strokes, and leaves it to his audience to imagine the rest. His violent and fiery imagination won't allow him to dwell on each minute circumstance; and after hinting the chief resemblance, he hurries his hearer on to some new thought.

The beauties and excellencies in this great orator are so many and various, that one is entirely at a loss which to chuse; the witty * author above-mentioned says most pleasantly, “ If you panteagerly after that

* Lucian. Demosth. encomium.

“ intel-

" intellectual luxury which Demosthe- Sect. 16.
 " nes affords, and your soul longs for a full
 " and copious draught, you are entirely
 " in suspense and know not with what
 " part of him to begin; as an *Epicure* at a
 " feast cannot resolve what he shall first
 " taste, or as one prodigiously fond of fine
 " shows, has his affections divided be-
 " tween this or that pleasant, bewitching
 " object, and knows not where to turn
 " him: Thus when reading Demosthe-
 " nes we are distracted amidst a profusi-
 " on of charms; we run from one thing
 " to another, and are carried round in a
 " circle of delights!"

I shall shortly point out a few of those
descriptions in him which resemble Plato;
 the *menexenus* or funeral oration, which
 Socrates repeats, but ascribes the compo-
 sition to that female Sage *Asopia*, seems
 the most proper for this of all Plato's
 works; 'tis the only oration he has left us.
 The *apology* is clearly of a different nature;
 it never was designed for the bar, nor is it
 made with a view to raise the passions;
 however I shall not confine myself entire-
 ly to the *menexenus*.

II. If we examine the description Pla-
 to

Sect. 16.

as of the
temper of
the Atheni-
ans ;

to gives of the *Athenians*, their laws and customs, their heroism and intrepidity, and compare it with that of Demosthenes, we will not only find the circumstances observed by them both pretty parallel, but also the same kind of diction used. Let any one compare the passages referred to * below, out of Demosthenes and Plato, and he will clearly perceive the thoughts to be the same, and that both writers agree in their character of the ancient Athenians, their love of liberty, their detestation of tyranny, and of every thing base and unbecoming, and their invincible bravery. That as long as they were united among themselves they were formidable to their enemies; but that all things went into confusion, as soon as they were split into factions.

To give only one example. The Athenians are represented by Plato as the constant asserters of liberty, and the refuge of the oppressed ; † ἡγησάμενοι Λακεδαιμόνιοι τὴν μὲν τῆς ἐλευθερίας ἐπικύρους πεπτωκέ-

* Vid. Menexenus Platonis, Tom. II. pag. 237, 239, 240, 241, et 243. Edit. Serran. — Demosthenis Olynthiac. III. pag. 25. Gal. Morelii, Lutetiae. 1570. et Philippic. II. pag. 45. et Philippic. IV. pag. 76, 77. ej. edit.

† Menexen. pag. 244, 245.

ναι ἡμᾶς·--ὥς εἴ τις βέλοιο τῆς πόλεως κα- Sect. 16.
τηγορῆσαι δακαίως,--ὀρθῶς ἂν κατηγοροῖ, ὥς
ἀεὶ λίαν φιλοκλίρμων ἐστὶ·--ἀλλὰ ἐκάμφθη, καὶ
ἐβοήθησε, καὶ τὰς μὲν Ἑλληνας αὐτὴ βοηθήσα-
σα ἀπελύσατο δουλείας, ὥς ἐλευθέρους εἶναι·--

" By this time the Lacedemonians look-
" ed on us as no longer able to be the guar-
" dians of the liberties of Greece;—To
" say the truth, our city may be justly bla-
" med for too much lenity and compassi-
" on towards the distressed; we could ne-
" ver adhere to our resolution, not to suc-
" cour those who had injured us; on the
" contrary, we yielded to their entreaties,
" we assisted them, and by our help they
" were instantly delivered from slavery,
" and made free."—This thought occurs
often in Demosthenes, who gives his coun-
trymen the same illustrious character, *
ἐάν ποτε συμβῇ τι πταῖσμα·--ἥξει πάντα
τὰ νῦν βεβιασμένα, καὶ καταφεύζεται πρὸς
ὑμᾶς· ἐς ἐ γὰρ ὑμεῖς, ὅκ αὐτοὶ πλεονεκτῆ-
σαι·--ἀλλ' ἕτερον λάβεῖν κωλύσαι·--καὶ πάν-

* *Philippic. iv. pag. 77. Morel. and Oratio in Chersoneum, pag. 60.* where a whole page and upwards, of what had been said in the fourth Philippic is verbatim transcribed; this shews that Demosthenes was at great pains in his composition, when he could venture to repeat the same thing twice, before such nice judges as the Athenians.

SECT. 16. τας ἀνθρώπους εἰς ἐλευθερίαν ἐξελεύσασθαι δεινοί·
 “ If any misfortune, to which all man-
 “ kind are liable, should befall the tyrant,
 “ those people, who are now constrained
 “ to submit to him; would all join you,
 “ and seek refuge in you; you are not in-
 “ clined to tyrannize over others, or to
 “ rob them, but rather to snatch the sceptre from those who have a lust for do-
 “ minion, and check them in their career,
 “ and you are wonderfully successful in
 “ restoring liberty to all mankind.”

Near the end of this discourse, Socrates introduces the *manes* of their ancestors, and to add the greater force to their speech he exhorts his countrymen, *—ὥσπερ ἐν πολέμῳ μὴ λείπειν τὴν τάξιν τὴν τῶν προγόνων, μηδ’ εἰς τ’ ἐπίσω ἀναχωρεῖν, ἥκοντας κάκη.—“ not to desert the station in which
 “ their ancestors left them, or act an un-
 “ worthy part thro’ cowardice and dege-
 “ neracy;” and Demosthenes concludes one of his orations thus, †—κὴ μὴ παραχωρεῖν, ὧ ἄνδρες Ἀθηναῖοι, τῆς τάξεως, ἣν ἡμῖν, οἱ πρόγονοι τῆς ἀρετῆς, μετὰ πολλῶν κινδύνων κτησάμενοι, κατέλιπον.—“ Let

* *Menexen.* pag. 246. † *Olynthiac.* III. *Morel.* in fine.

“ us not, O Athenians, abandon the post Sect. 16.
 “ of honour and virtue left us by our fore-
 “ fathers, and purchased at the expence
 “ of so much blood and treasure.”—Plato also * paints forth the insolence and pride of the Athenians in his days, their contempt for the laws, and disregard of the opinion of the wiser sort; this may be compared with the same picture which Demosthenes gives us of them, particularly in his third Olynthiac, and first Philip-
 pic.

III. The next instance I shall give, is of the ora-
tors in their
days;
 the character and description of the Ora-
 tors in those times, who made it their bu-
 siness to corrupt and seduce the people,
 and by their wicked arts, and tumultuous
 harangues, often led them astray from their
 true interest; Plato describes the bad ef-
 fects of their eloquence thus, †—ὅταν ζυγ-
 καθεζόμενοι ἄθροοι πολλοὶ εἰς ἐκκλησίαν, ἢ
 εἰς δικαστήρια, ἢ θέατρα ·--ξὺν πολλῷ θορύβῳ
 τὰ μὲν ψέγωσι τῶν λεγομένων ἢ πραττόμε-
 νων, τὰ δὲ ἐπαίνωσιν, ὑπερβαλλόντως ἐκάτερα
 καὶ ἐκβῶντες καὶ κροτῶντες ·--θόρυβον παρέχω-
 σι τῷ λόγῳ τε καὶ ἐπαίνῳ. —“ Many of our

* *Leg. III. pag. 701. Edit. Serran.* † *Republ. VI. pag. 492.*

T t

“ youth

Sect. 16. “ youth are corrupted by the Sophists,
 “ and by those who can raise in the peo-
 “ ple what passions they please; I mean
 “ such as sit in great numbers, in the pu-
 “ blic assemblies, theatres, and courts of
 “ justice, and who by their tumultuous
 “ cries and exclamations, applaud or con-
 “ demn what is spoke or acted! the rocks,
 “ and places of assembly resound! the e-
 “ cho of which redoubles the noise of
 “ their claps and praises! During this
 “ scene, what do you imagine, are the
 “ thoughts of our young man? any good
 “ instructions he had got, will be over-
 “ whelmed by floods of noisy exclamati-
 “ on, and violently carried down the
 “ stream! he commends or censures just
 “ as he hears them do, follows the like
 “ pursuits, and becomes the same with
 “ them.”——This is highly poetical; it
 would not agree so well with a popular
 discourse to talk in such a high strain, and
 therefore Demosthenes drops the imagery
 of it, but retains the force and boldness of
 expression.—Whoever is the least acquaint-
 ed with the Greek orator, must know
 how contemptibly he treats, and how se-
 verely he lashes the pleaders in his time;
 I shall

I shall only point out one sentence or two, Sect. 16.
 which seem to have a resemblance with
 the foregoing passage in PLATO,——*

ἂν μέντοι καθώμεθα οἴκοι, λοιδορῶμένων ἀκόν-
 οντες ἢ αἰτκῶμένων ἀλλήλους τῶν λεγόντων.

—— And in another place,——ἀλλ’

ὕμεῖς οἱ καθήμενοι οὕτως ἤδη διάκεισθε, ὥ-
 τε ἂν μὲν τις εἴπῃ παρελθὼν,-- ἐνθέως φιλῇ
 ἢ δορυβεῖτε ὡς ὀρθῶς λέγει--παρεσκευάκα-
 σιν ὑμᾶς ἐκ πολλῶ τῶν πολιτευομένων ἔνιοι,
 ἐν μὲν ταῖς ἐκκλησίαις φοβεράς ἢ χαλεπὰς--

“ If we sit at home, hearing our orators

“ railing, and accusing one another, ’tis

“ impossible we can do any thing to the

“ purpose;——While you thus loiter at

“ home, you are so disposed, that if one

“ accidentally come into your assembly

“ and accuse your own officers, as the

“ authors of all your misfortunes, in-

“ stantly you agree with him, and by

“ your loud applause declare that you

“ think him in the right; your politici-

“ ans and orators have rendered you, in

“ all your public meetings, quite ungo-

“ vernable in your tempers, and above

“ all manner of controul.”

We have observed, that the *Gorgias* in

* *Philippic. 1. pag. 37. et in Chersones. pag. 58. Edit. Morel.*

SECT. 16. PLATO, is an essay on *true* eloquence, and refutes the vain cavils and false arts of public orators; here are a few of the satirical strokes against them.—* πρὸς τὴν ἡδονὴν μᾶλλον ὥρμηται·--κὴ ἔτοι πρὸς τὸ χαρίζεσθαι τοῖς πολίταις ὥρμημένοι, κὴ ἕνεκα τῆ ἰδίας τῆ αὐτῶν, ὀλιγωρῶντες τῆ κοινῆς, ὥσπερ παισὶ προσομιλῶσι τοῖς δήμοις, χαρίζεσθαι αὐτοῖς πειρώμενοι μόνον;--κολακεία ἂν εἴη, κὴ αἰσχρὰ δημηγορία·--κὴ σὺ, ὦ Καλλίκλεις, ἐγκωμίαζεις ἀνθρώπους, οἳ τοσούτους ἐφίακασιν εὐωχῶντες ὧν ἐπεθύμουν, καὶ φάσι μεγάλην τὴν πόλιν πεποιηκέναι αὐτὰς·--ἀνευ γὰρ σωφροσύνης, κὴ δικαιοσύνης, λιμένων, κὴ νεωρίων, κὴ φειχῶν, κὴ φόρων, κὴ τοσούτων φλυαρίων, ἐμπεπλήκασιν τὴν πόλιν·—“ That is spoken, “ which gives the people pleasure;— “ these orators lay themselves out for gratifying the people, and have an eye towards their own selfish ends, while they “ neglect the public good; they treat their “ hearers, as we usually do children, by “ speaking only what is agreeable to their “ humours;—this is vile flattery, and a “ base art of cajoling the populace.—So “ that, it seems, Callicles, you praise those

* Gorgias, pag. 502, 503, 518, 519. Tom. I. Serran.

“ men,

" men, who feed the people with that bewitching poison, which their heart is set on, and make the vulgar believe, that they contribute greatly to the grandeur of the state, while they are secretly undermining it, and fostering a gangrene in it, which will at last destroy it; for instead of introducing justice and temperance into their country, they value themselves on building harbours, and ports, and walls, and on such foolish trifles as these."—DEMOSTHENES

talks of them in the same contemptuous strain, *—*νῦν δὲ δημαγωγῶντες ὑμᾶς, καὶ χαριζόμενοι καθ' ὑπερβολὴν, ἔγω διατεθεί-
κασιν, ὥς' ἐν μὲν ταῖς ἐκκλησίαις, τρυφᾶν καὶ
κολακεύεσθαι, πάντα πρὸς ἡδονὴν ἀκόνοντας.*—

—And in another place, *ἐξ ἧ δὲ οἱ διερω-
τῶντες ὑμᾶς ἔτοι πεφύνασι ῥήτορες, τί βέ-
λεσθε; τί γράψω; τί ὑμῖν χαρίσομαι; προ-
πέπεται τῆς παραιτίκα ἡδονῆς καὶ χάριτος
τὰ τῆς πόλεως πράγματα. καὶ τὰ μὲν τούτων
πάντα καλῶς ἔχει, τὰ δ' ὑμέτερα αἰχρῶς.
καὶ τί ἂν τις εἰπεῖν ἔχοι; τὰς ἐπάλλεαις,
ἃς κονιῶμεν καὶ τὰς οὐδ' ἃς ἐπισκευάζομεν καὶ
κρήνας, καὶ λήρας.*—" These popular plea-

* *Oratio in Chersones. pag. 58. Olynthic. III. pag. 24, 26.*

" ders

Sect. 16. “ ders study to an excess how to gratify
 “ you; you have now a relish for nothing
 “ else than the most fulsome flattery; they
 “ feed your vanity, and speak nothing but
 “ what gives you pleasure;—ever since
 “ these orators have appeared, who ask
 “ you, What is it you want, what law
 “ shall I propose, how may I oblige you?
 “ The most valuable interests of the state
 “ have been thrown away to procure a
 “ short pleasure, and to obtain your fa-
 “ vour; hence they are in flourishing cir-
 “ cumstances, while the public is disgrace-
 “ fully ruined;—but some say the city
 “ is in a better condition, the bulwarks
 “ we have white-washed, the roads re-
 “ paired, and the fountains and the trifles.”
 —In these two passages the sentiments
 and manner of expression are very like.

I shall only further observe, that the noble and justly celebrated expression in Demosthenes, concerning Philip, that he was *intoxicated with too much power and grandeur*, seems imitated from Plato. The Orator says, * ἐγὼ δὲ οἶμαι μὲν, νῆ τὸς Θεὸς, ἐκείνων μεθύειν τῷ μεγέθει τῶν πεπραγμένων. —“ By all the Gods, I think him

* *Philippic. I. pag. 38. Edit. Mord.*

“ drunk

"drunk with power." Plato had said before † μεθυοῖς ἀνὴρ τυραννικὸν τι φρόνημα ἔχει--τυραννικὸς γιγνέται--ὅταν--μεθυστικὸς γένηται.

Sect. 16.

Demo-
sthe-
nes imitates
Plato in his
sentiments
and similes;

4. The next thing to be considered, is how far Demosthenes imitates Plato, in his sentiments and similes; in this respect philosophy is chiefly useful to oratory; but then, as was hinted, the orator must express his thoughts in an easy, familiar way, and make them intelligible to the most ordinary capacity. He must also chuse such as are most striking, nervous, and short; a long moral discourse becomes flat and insipid. It is the peculiar excellency of Demosthenes, to be at once concise, emphatic, and sublime; the most hidden and ravishing charms of the philosophic muse, are displayed, and shine forth with a noble lustre in his elegant and perspicuous language.

How improving and fine are the reflexions which Demosthenes draws from the situation in which Philip was at that time, and from the hatred and jealousy of his subjects against him; " 'Tis impossible, says he, believe me, Athenians, 'tis

† *Republ. IX. pag. 573. Serran.*

" impossible,

Sect. 16. “ impossible, that an unjust, perjured, false
 “ man can enjoy his power long! he may
 “ for once succeed in his designs, and
 “ flourish in his hopes for a short time,
 “ but suddenly he is disconcerted and all
 “ his mighty projects draw down ruin
 “ on himself!”——And then he goes on

Simile from
 a house fal-
 ling;

to illustrate this sentiment by the follow-
 ing simile,——* ὥσπερ γὰρ οἰκίας οἶμαι, καὶ
 πλοῖς, καὶ τῶν ἄλλων τῶν τοῦτων, τὰ κά-
 τωθεν ἰσχυρότατα δεῖ. ——“ For as the
 “ bottom of a ship, the foundation of a
 “ house, or any other building, is to be
 “ made firm, so the chief scope and end
 “ of all our actions, ought to be establish-
 “ ed on justice and truth.——The same
 comparison is applied by Plato to the ends
 of lawgiving, † οἷον ἐν οἰκοδομήμασιν ἐρείσ-
 ματα ἐκ μέσων ὑπορρέοντα, συμπίπτειν εἰς
 ταυτὸν ποιεῖ τὰ ξύμπαντα. ——“ As if the
 “ foundation, or pillars in the middle of
 “ a house should give way, the whole fa-
 “ brick tumbles down.”——

from a dif-
 fered body;

Our Grecian orator tries all methods
 possible to animate his countrymen; lest
 his severe rebukes and warm reproaches
 should make them despondent, he some-

* Olynth. II. pag. 13. Morel. † Leg. VII. pag. 793.

times changes his note, and represents their grand enemy not so formidable as they imagine; that Philip is detested by his own subjects; that the rapidity of his conquests, and his prodigious success throws a shade over his faults; but that if any misfortune should happen, they would then openly rail at him, and lay the whole blame upon him, *—ὥστε γὰρ ἐν τοῖς σώμασιν ἡμῶν, ἕως μὲν αὖ ἐρρώμενος ἢ τις ἕδεν ἐπαιδάνεται τῶν καθ' ἕκαστα σαθρῶν. ἐπὰν δὲ ἀρρώσθημά τι συμβῇ, πάντα κινεῖται, καὶ ῥῆγμα, καὶ σρέμμα, καὶ ἄλλό τι τῶν ὑπαρχόντων σαθρὸν ἢ ἔτω καὶ τῶν πόλεων -- “ As when our bodies are in good health, we are not sensible of little disorders in some parts, till a disease attack us, and then every old fracture, every dislocation, every sore or ulcer breaks forth in all its virulence; so it is with states and mighty potentates; while they are engaged in a foreign war, their domestic evils are not perceived; but if the war is carried into their own country, their miseries are soon felt.”—This *simile* occurs in Plato, in shewing the faults of a *Democracy*,

* Demosth. Olynthiac. II. pag. 16. Morel.

U u

where

Sect. 16. where all ranks are equally admitted to the highest honours, and the rich despised by the poor, he uses this comparison; †
 ὥσπερ σῶμα νοσῶδες, μικρᾶς ῥοπῆς ἔξωθεν δεῖ-
 ται προσλαβέσθαι πρὸς τὸ κάμνειν, ἐνίοτε δὲ
 καὶ ἄνευ τῶν ἔξω, φασιάζει αὐτὸ αὐτῷ, ἕτω
 δὴ καὶ ἡ κατὰ ταυτὰ διακειμένη πόλις.
 “ As a diseased body is thrown into sick-
 “ nefs by the smallest external accident,
 “ nay sometimes without any outward
 “ cause, becomes it’s own foe, so a polity
 “ thus constituted sickens, and is at war
 “ with itself, by the least foreign misfor-
 “ tune, or falls into intestine convulsions
 “ arising from the blemishes of such a con-
 “ stitution.”

from a fe-
ver;

Again to represent to the *Athenians* the danger they were in from Philip, he makes use of this bold simile, * ἐπὶ ὅτε γε ὥσπερ περιόδος, ἢ καλαβολὴ πυρεῖς ἢ τινος ἄλλης κά-
 κῃς--προσέρχεται—“ There is none of you
 “ ignorant that Philip, like a fever, or a-
 “ ny other periodical distemper, is advan-
 “ cing quickly towards him, who thinks
 “ himself most remote from danger.”—
 The same figurative expression occurs in

† Plato. *Republ.* VIII. pag. 556. Serran.

* Demosth. *Philip.* III. pag. 69. Morel.

the

the passage already mentioned in Plato; Sect. 16. he is talking of their foolish orators and statefmen, and how much they embarafed the public affairs, and then he adds, *
 ὅταν ἔν' ἔλθῃ ἡ καλαβολὴ αὐτῇ τῆς ἀδυνείας, τὸτε αἰτιάσονται. — “ When the difeafe
 “ breaks forth in all it's violence, then the
 “ people blame their prefent advifers, and
 “ commend the *real* authors of their mis-
 “ fortunes.”

Plato takes a comparifon from a fhip, ^{from a fhip and pilot;} and it's pilot; † for fays he, “ as a fhip
 “ failing in the fea ftands continually in
 “ need of a pilot, fo in a ftate placed, as
 “ it were, amidft the *waves* of other na-
 “ tions, and in danger of being overfet by
 “ various domeftic treacheries, all the ma-
 “ giftrates are to join hands together, to
 “ be intent on their office, and as *Watch-*
 “ *men*, from one day and night to another,
 “ neceffarily to take up, or lay down their
 “ charge by turns.” — In like manner, Demofthenes borrows a fimile from the fame object, to illuftrate the very fame truth; ‡ “ As long as the fhip is fafe, 'tis

* Plato. Gorg. pag. 519. Edit. Serran.

† Plato. Leg. VI. pag. 758. Serran.

‡ Demofth. Philip. III. pag. 73. Morel.

Sect. 16. “ the duty of the pilot, and every person
 “ aboard, to do all they can to preserve
 “ her, and to prevent her from being o-
 “ verfet; for if once the sea has broke in
 “ upon her, all their care and labour will
 “ be in vain; Thus, Athenians, you ought,
 “ while as yet you retain your liberty, to
 “ put yourselves in a fit posture of de-
 “ fence.”

from a
 whirlwind:

Again, in the celebrated oration against
 Æschines, Demosthenes is describing the
 spiteful and malicious conduct of his ad-
 versary, and his lying in wait for a proper
 opportunity of accusing every honest man
 and well-wisher to his country; *—*εἴτ' ἐπὶ*
τῷ τότῳ καιρῷ, ῥήτωρ ἐξαίφνης ἐκ τῆς ἡσυχί-
ας, ὥσπερ πνεῦμα, ἔφανη.—And a little after,
ἔχῃ τὰς κατὰ κράτος τέχας, ὥσπερ θηρία, μοι
προβαλλόντων.—“ This man retires from
 “ the service of his country, till some ad-
 “ versity befall it, then he greedily catches
 “ at such an opportunity, and suddenly
 “ sallies forth like a whirlwind out of his
 “ lurking-hole;—But notwithstanding all
 “ their threats, and letting loose such cur-
 “ sed traitors, like so many wild beasts up-
 “ on me, yet they have never been able

and wild
 beasts;

* *Demosth. de Corona, pag. 190, 192. Morel.*

“ to

"to cool my love towards my country."— Sect. 16.

These two sentences seem to have much of the spirit and manner of the foregoing description Plato gives us of those Philosophers, who rather than struggle with the wickedness of men, retire from the world;

* ἡσυχίαν ἔχων, --- οἷον ἐν χειμῶνι --- ὑπὸ πνεύματος φερομένους, -- ἀλλ' ὥσπερ εἰς θηρία ἄνθρωπος ἐμπεσὼν --- "He enjoys himself in quiet, and retires from the tempestuous hurricane; --- like a man falling among wild beasts, he can be of no use to himself or the public."

V. In this last mentioned sentence, ^{Love of the Public;} Demosthenes declares the sincerity and warmth of his love towards Athens; there is nothing more lamentable than, when a nation becomes so corrupt and degenerated, as that love to one's country, and all concern for the public weal is openly ridiculed, and treated as a *chimera*, as an affection not implanted in us by Nature, but merely the effect of art, of cunning, and affectation. This indeed is the doctrine, which most of our modern politicians endeavour to instill into the minds of their young pupils; while by their own practice

* *Republ. VI. pag. 496. Serran.*

they

Sect. 16. they set before them a lovely and fair example! these hardy *Veterans* pursue with vigour whatever measures tend to the support of their own party, tho' pernicious to their country; enured by a long train of low, mean, and selfish actions, they have quite lost all *sense* of any higher interest; eradicated those natural principles, by which they should have been led to promote the welfare of the community, and spend the dregs of an infamous old-age in transmitting their opinions and vices to posterity. By this means their disciples are more wicked and daring than they themselves were: All taste for the public good is now wholly gone, and with it, ingenuity and sincerity in private life will soon be dismissed too.—The best constitution on earth cannot subsist long, where there is a total depravity of morals among the citizens; Farewel also to the *MUSES*, and to polite literature! They are no longer the steps to preferment; considerations of another kind prevail.—Thus the Senate of *Rome**, which in the virtuous ages

* In how instructive and pleasant a manner is the sublime of virtue delivered in this story of *ARRIAN*, *Lib. I. cap. 2.* The emperor Vespasian had made *Priscus Helvius*, a Senator; he was none of those

ges of the Common-wealth was a School Sect. 16.
for training their youth to manly elocution, and liberty of speech, became at last a Nursery for the most abandoned prostitution, and sycophancy!

To rouse mankind out of such a fatal lethargy, and make them shake off their Slumbers, before they be fettered with chains, nothing is so effectual as to reflect on the fate of those ancient, once free, and independent states, whose ruin was never fully accomplished, till the most part of their citizens had abandoned themselves to luxury and corruption, and lost all public spirit; if people of taste and learning did but warmly recommend the serious and attentive perusal of the ancient Sages of Greece and Rome, 'tis impossible that it should not produce remarkable good ef-

those corrupt miscreants who wanted to enrich himself with the spoils of the Common-wealth, but resolved to enjoy a true freedom of mind.—Vespasian, being offended at his behaviour, desired him, one day, “ not to come to the *Senate*. It was, Sir, in your power not to have made me a Senator, but as long as I continue in the office, I cannot be absent.—Be it so, replies Vespasian, but pray be silent when you are there.—Don't then ask my opinion, and I shall be silent.—The form requires that I must ask it.—and I *must* declare what I think just.—If you speak, I will put you to death.—When did I ever say that I was immortal? Do you, your part, and I'll do mine. 'Tis your part to kill, 'tis mine to die with resolution: 'tis your's to banish me, 'tis mine fearlessly to leave my country.”

fects:

Sect. 16. sects: one bred up from his infancy in
 ~~~~~ such a wholesome soil, and accustomed to  
 such noble and virtuous culture, would  
 at least for some time be proof against all  
 mercenary baits, and bid defiance to those  
 arts and allurements, by which so many  
 are carried down the stream!

*Among innumerable false, unmov'd,  
 Unshaken, unseduc'd, unterrify'd,  
 Nor number, nor example with him wrought  
 To swerve from truth, or change his con-  
 stant mind.*

MILTON.

A disciple of Plato will be able to talk  
 in his master's language, and act upon his  
 principles; \* ---τελευτῶν δέ, --πρὶν ἐθέλειν  
 δέλειον ὑπομείνασα ζυγὸν ἄρχεσθαι ὑπὸ  
 χειρόνων, ἢ λείπειν φυγῇ τὴν πόλιν·----  
 “ If his country appear to be in the most  
 “ imminent danger, he will die for it, ra-  
 “ ther than see it brought under the fla-  
 “ vish yoke of bad governors, or desert  
 “ it's cause; he will submit to the greatest  
 “ sufferings, before the Constitution be  
 “ subverted, which naturally introduces  
 “ depravity amongst the citizens.”——  
 Fired by those heroic sentiments, he had

\* Plato. Leg. VI. pag. 770. Edit. Serran.



so early imbibed, Demosthenes was ena- Sect. 16.  
bled to act a truly worthy and grand part ;

and to behave, in all the different events that befell him, like a firm and undaunted Patriot. What pleasure must it give us, to hear how this great Orator, when describing the bravery and virtue of the ancient Athenians, breaks forth into an exclamation, almost in the very same words with his master? \*—ὁ δὲ καὶ τῇ πατρίδι ὅπως τῷ μὴ ταύτην ἐπιθεῖν δελεύσαν, ἀποθνήσκειν ἐθέλησει.—“ The Athenians in former

“ days did not wish for life, if they could  
“ not live free! every one of them thought  
“ they were not only born for the sake of  
“ their father and mother, but also for that  
“ of their country; what is the difference,  
“ you'll say? He who reckons himself only  
“ born for his parents, waits for the hour  
“ of his death appointed by Fate, and lives  
“ as long as he can; whereas, he who be-  
“ lieves he owes his life to his country,  
“ will undergo a voluntary death, rather than  
“ see it enslaved; and reckons that the cruel  
“ insults and affronts, he must necessarily  
“ submit to under a despotic government,  
“ are more terrible than a thousand deaths!

\* Demosth. Corona, pag. 174. Edit. Morel.


Sect. 16.



Demosthenes learned from Plato another lesson of the same nature, by which he resolutely maintained his integrity and rectitude of soul, amidst all the temptations to a contrary practice; no prince was ever more master of the arts of dissimulation than Philip of Macedon, and when he could not conquer by the sword, no piece of policy or stratagem, how wicked soever, was left unattempted. He well foresaw it would be hardly possible to subdue the Athenians, till once he had enslaved their minds, and stript them of all ingenuity and freedom of thought. This gay and facetious people had now departed from their ancient simplicity of manners:—\* Pericles had introduced luxury among them, and debauched their taste. They were intent on nothing but shows and games; above all things they were fond of popular harangues, loved to be applauded to, and looked on themselves as capable of deciding in the most intricate affairs.—Philip by his spies and emissaries soon learned their disposition, and spared no pains, money, nor presents, in bribing their orators, and gaining them over to his

\* *Plato. Gorg. vide pag. 515, 519. Tom. I. Serran.*

party;

party; he succeeded, and the event is too Sect. 16.  
well known.—But Demosthenes, amidst   
this general venality and corruption, stood  
firm to the interest of his country; no ter-  
rors could intimidate HIM; no hopes, nor  
promises allure him from doing his duty;  
but he constantly persisted in using all his  
power, and the utmost efforts of his e-  
loquence, to preserve his fellow-citizens  
from falling a sacrifice to the tyrant's am-  
bition.

VI. As Philip's artifices have been prac- Bribery;  
tised with too much success since his days  
and are likely to produce the same fatal  
effects in other states, it may be of use to  
hear how Plato and Demosthenes have  
cautioned their disciples and countrymen  
against those pernicious baits.— The  
Philosopher enacts the following Law;  
\* “ Those, who are employed in any  
“ trust or public office by their country,  
“ ought not to take *bribes* in the execu-  
“ tion of the same.— There can be no  
“ pretext, no reason assigned, why we are  
“ to receive a bribe for *doing good*, and not  
“ also for *doing ill*; 'tis not easy to know  
“ the difference, or when known to re-

\* *Legib. XII. pag. 955.*

Sect. 16. "frain; 'tis always safest to observe and  
 " follow the *Law*, and undertake no office  
 " for a bribe: he who does not sincere-  
 " ly obey, shall when convicted be put  
 " to death."—Thus our Lawgiver is for  
 punishing this crime more severely than \*  
 simple homicide, in so far as he, who cor-  
 rupts and destroys the mind, is a greater  
 pest to society than he who only kills the  
 body!

According to the *Platonic* philosophy,  
 which so well anatomizes the human mind,  
 the consequences of indulging in such fla-  
 gitious practices are very fatal. †—"He  
 " who loves to procure riches by unfair  
 " means, by bartering his worth and ho-  
 " nesty for a little gain, and feels no pain  
 " nor uneasiness at such *acquisitions*, courts  
 " his soul with vain and empty oblations;  
 " and brings the highest dishonour and  
 " turpitude on his mind, which next to  
 " the Gods he ought to revere."—By  
 this passion, the inward oeconomy or con-  
 stitution is quite destroyed, the *governing*  
 part dethroned; Love to one's country,  
 true generosity and magnanimity, the no-

\* *Vide Leg. IX. pag. 865, &c. Edit. Serzan.*

† *Plato. Leg. V. pag. 728.*

ble and god-like pleasure of rejoicing in Sect. 16. the consciousness of virtuous actions are wholly banished.—Being a devoted slave or prostitute, to those whose ends are irreconcilable with the public good, he dares not think a free thought: he has hardly a remaining wish, prompting him to one single disinterested generous deed! And whatever outward honours or marks of esteem he may receive, his own heart tells him, he has long ago forfeited all real merit and worth.

Thus the matter stands with regard to the *public* affections; as to the *private* ones, Plato likewise teaches us \*, how in such a case the just ballance is lost: by a constant, habitual course of selfish, dishonest actions, the influence and force of the better and more generous kind of desires is much impaired, and at last extinguished. \*—And now, says Plato, “*Avarice* has the chief possession of his heart: driving headlong away all ambition and thirst for true glory! she sits there as a Queen adorned with royal trappings; the sceptre, sword and diadem! Reason and true courage

\* See Sect. XI. Par. 5.

† Plato. *Republ.* VIII. pag. 553, 554, 555.

“ bow

Sect. 16. “ bow the knee to her, and are her faith-  
 ~~~~~ “ ful slaves! All he thinks on, is how to  
 “ increase his wealth, money is his sole
 “ aim, his chief favourite, his highest ho-
 “ nour.”——Make such a person *guardi-
 an* to a pupil, or confer any trust upon him,
 where he may secretly play the knave, and
 soon will you see his perfidy and treache-
 ry. In his more public dealings and com-
 merce with mankind, he may indeed check
 his dishonest inclinations; but this is all a
 farce, and proceeds only from a seeming
 affectation of justice, not from any sincere
 love to it, but out of fear and dread of the
 laws, lest they should forfeit him of his e-
 state.——A man of such a character must
 be at perpetual war with himself; he can-
 not be ONE, but is often distracted with a
 variety of passions, the worst sort of which
 prevail over the better: and is entirely a
 stranger to the true joy of a sedate, com-
 posed mind.——Such a sordid wretch, as
 was said, has no relish for real honour, and
 glory; he is a weak champion in a com-
 bat for either: his money is dearer to him
 than all the world.

PLATO is at the greatest pains to de-
 monstrate, that virtue is the highest and
 most

most beautiful harmony and concord ; Sect. 16.
 whereas * “ he who loves not what he
 “ thinks good and honest but hates it ;
 “ and loves and embraces what he knows
 “ to be wicked, and unjust, dwells with
 “ *discord* and *dissonancy*.—This oppositi-
 “ on of *pain* and *pleasure* against an opi-
 “ nion formed by *reason*, Plato calls the
 “ most profound ignorance: it resides in
 “ the low, tumultuous parts of the mind ;
 “ and what pleasure and pain produce in
 “ the mind, is like what a mob or rabble
 “ do in a state. When in consequence of
 “ this, the mind opposes just opinions,
 “ reason, and knowledge, and when one
 “ is possessed of becoming sentiments, but
 “ lives in contradiction to them, such a
 “ life is real folly and madness.”

With him, who contends, he is happy enough, if he takes care of, and *pleases* himself, Plato argues thus ; †——“ Pray
 “ my worthy friend, in the name of Ju-
 “ piter and Apollo, shou’d we ask these
 “ Gods, if the most just and virtuous life,
 “ was the *pleasanteſt* ? Or if there were
 “ two kinds of life, the one the *pleasan-*
 “ *teſt*, the other most just?—Shou’d they

* *Plato. Leg. Lib. III. pag. 689.* † *Leg. II. pag. 662, 663.*

ſay,

Sect. 16. " say, there were *two*: possibly, we wou'd
 " again put the question to them, if we
 " asked rightly, whom must we reckon
 " the most happy? such who live justly,
 " or such who live in pleasure?—Shou'd
 " they answer, He who lived in plea-
 " sure;—wou'd not this be a most ab-
 " surd declaration?—But I am unwill-
 " ling to put such cases, with regard to the
 " Gods.—Let us then interrogate a Fa-
 " ther, or a Lawgiver, in the way we have
 " already done, and suppose the answer
 " is, he, who lives in pleasure is most hap-
 " py; might not I reply, don't you intend;
 " my Father, that I should live as happi-
 " ly as I can, and as my nature requires
 " of me? are not you incessantly com-
 " manding me too, to pay the greatest re-
 " gard to justice? Whoever therefore lays
 " down this position, is absurd, perplex-
 " ed, and inconsistent with himself."

" On the other hand, shou'd he own
 " the justest life to be the most pleasant,
 " every one who heard him, wou'd natu-
 " rally ask, What is it in this life, which
 " the Law and right reason extolls as a
 " greater and more becoming *good* than
 " pleasure? Can there be any good sepa-
 rated

“ rated from pleasure, to a just man?—— Sect. 16.
 “ Say, is glory and fame good and beco-
 “ ming, but unpleasant? and infamy the
 “ contrary?——Not at all, we wou’d say,
 “ my worthy Legislator.——Shall then
 “ what is good and becoming be unplea-
 “ sant; but what is base be pleasant?—im-
 “ possible.——Therefore, that doctrine,
 “ which does not divide justice, honesty,
 “ and goodness, from *Pleasure*, is credi-
 “ ble, if for no other reason than this,
 “ that ’tis conducive to a just and holy
 “ life.”

From such reasonings Plato draws this inference, which, as a Lawgiver, he inculcates upon his subjects, in the most pathetic manner.—“ Let us hear no other language in our state than this, * ‘ That the good, the temperate, and just man is always happy and prosperous, whether he is great and strong, little and weak, rich or poor; that the unjust man, tho’ richer than *Cyniras*, or *Midas*, is miserable, and lives wretchedly: nor does any thing we truly call good befall him.’ For many are mistaken in their notions of *Good*; they place health as the first

* Leg. II. pag. 660, 661.

Y y

“ and

Sect. 16. “ and best; beauty as the second; strength
 “ the third; riches the fourth; and there
 “ are a thousand other things they call
 “ good; quickness of sight and hearing, acuteness
 “ in all the other senses, a power
 “ to tyrannize according to their fancy.—
 “ —The highest felicity they wish for is,
 “ when in possession of all these things,
 “ immediately to become immortal.—
 “ My doctrine is, that all these are the best
 “ enjoyments only to just and holy men,
 “ but to the wicked, the greatest evils;
 “ Health, (to begin with it) sight, hearing,
 “ and all the other senses, even *Life itself*,
 “ nay an ENDLESS IMMORTALITY,
 “ with the possession of all these pretended
 “ goods, de-void of VIRTUE and
 “ JUSTICE is the highest misery! the
 “ shorter the time such an one exists, he is
 “ the less wretched.”

In this way Plato shews us that a man of a sordid, selfish temper cannot be happy; because he has never awakened in his mind a relish for those things, which are by nature *truly pleasant*.—At best, he keeps within the confines of his own *family*; an utter stranger to that philosophy which teaches us to love not only our friends and
 country,

country, but with the most extensive af- Sect. 16.
 fection to embrace all mankind: From
 thence to enlarge our views, and as far as
 possible imitate the UNIVERSAL MIND,
 by promoting the interest of the *whole*,
 and earnestly wishing the happiness of all
 rational and intelligent beings!—Suppose
 a noble youth of a good family, who by
 riot and luxury, is obliged to turn a syco-
 phant at court, and at last becomes such
 a shameless profligate as to renounce all
 principles of honesty and worth:—Sup-
 pose on the other hand, one of a *graver*
 character, advanced to some high office;
 regardless of the good of his country and
 bent on his own personal advancement;
 he sacrifices all *national* interests to the will
 or humour of the head of his party.—
 What shall be the fate of two such minds
 on leaving the body?—Have they a taste
 for any thing truly worthy or grand? Are
 they fit for contemplating the noble scenes
 of Nature, the beauty of things, and con-
 versing with the inhabitants of a *higher*
Country?—Will they carry their bags of
 wealth, their poor insipid honours and ti-
 tles, with their load of infamous detestable
 qualities, along with them, and thereby

Sect. 16. procure commerce and familiarity with these *superior beings*? Dare such low groveling wretches appear in those *pure* Regions?—The one sunk in debauchery, and wholly divested of all freedom and ingenuity of thought; the other as great a slave and full of subtlety, dissimulation and perfidy:—Both of them without the least feeling, or idea of any of the refined joys above-mentioned; for * any pretensions of the *graver* person to piety and devotion are nothing else but profound hypocrisy.——Can then such minds be happy?——'Tis impossible: the unchangeable laws of Nature forbid it.——In proportion, as they have indulged in vice here, they have really been going *backward*, (for the natural progress of the soul is towards virtue and goodness) and the strength of their wicked habits and inclinations is now so great, that it will cost them double labour and toil to return to the right path.——This is the *fruit of their doings*!——And therefore, as the *brutal* part of their frame has been fed and pamper'd in this world;

* He understands nothing of the principles of true Christianity——“ he that loveth not his brother” (his country-men and brethren of mankind) “ whom he hath seen, how can he love God whom he hath not seen?——”

So

So Plato sends them in the next, to converse with † asses, apes, and hogs, and in his allegorical stile, condemns them to suffer *as such*, till they are purged of their *swinish* inclinations and covetous temper, and so refined as to have a taste for the true pleasures of the *man*!—And till this be accomplished, they are always miserable.

And lastly, as a Legislator, he declares
 “ * that neither cowardice, nor want of
 “ skill in war, either in the governors or
 “ people has been the cause of the ruin of
 “ empires, and a good constitution ; *but a*
 “ *total corruption of manners*, and an ignorance in affairs of the highest importance to mankind.—And whenever
 “ a State, either in the present, or any future age, becomes thus degenerated, it’s
 “ fate will be the same.”

Demosthenes, when enquiring into the fact, why the Greeks were formerly as zealous assertors of their liberty, as they now seemed fond of servitude,, assigns this as the reason of it; ‡ “ There was then,

† *Phædo.* pag. 81, 82. *Tom. I. Serran.*

* *Leg. Lib. III.* pag. 688.

‡ *Demosth. Philip. III.* pag. 70. *Marci.*

“ O Athe-

Sect. 16. “ O Athenians, a noble spirit among the
“ people, not to be found now a-days,
“ which was superior to all the gold in
“ Persia, maintained the freedom and in-
“ dependency of Greece, bid defiance to
“ the greatest dangers, and rendered them
“ victorious both by sea and land. This,
“ I say, being now gone, has thrown us
“ into utter confusion;—well what was
“ this quality? why there was nothing my-
“ sterious in it; nothing but a downright
“ principle of honesty, by which those
“ wretches, who were in the pay of an am-
“ bitious, aspiring man, and corrupter of
“ Greece, were held in universal detesta-
“ tion! It was then the highest crime, if
“ one was convicted of bribery; the sever-
“ est punishment was inflicted on him;
“ no mercy, no pardon whatever could
“ screen such an enemy to the constituti-
“ on! It was not possible to buy off the o-
“ rators and generals, so as to let slip those
“ critical opportunities, which Fortune
“ often presents to the indolent and un-
“ active, against the vigorous and brave;
“ nor was it in the power of Money to les-
“ sen our mutual confidence, and the just
“ hatred and jealousy we had of tyrants
“ and

“ and barbarians, or to destroy our other Sect. 16.
 “ honest inclinations.——But now, alas! ~~~~~
 “ all these are openly bought and sold as
 “ in a market; manners of an opposite
 “ kind, which are the bane and destruc-
 “ tion of our country, are introduced.—
 “ What are these? We envy the person
 “ who receives the money, and wish to
 “ be in his place; We only laugh at him,
 “ who is so silly as to own the fact; We
 “ pardon the guilty, and hate him who cen-
 “ sures such practices; CORRUPTION,
 “ with her attendants carries every thing
 “ before her! You have, Athenians, lar-
 “ ger fleets, more numerous armies, better
 “ revenues, and a greater store of all these
 “ provisions, which strengthen the hands
 “ of a government, and should enable her
 “ to make a figure abroad, than ever your
 “ ancestors had: But this treacherous ve-
 “ nality renders all your designs useless, a-
 “ bortive, and ill concerted!”—He then
 proceed to observe that the ancient Athe-
 nians had engraven on a pillar of brass an
 inscription by which they declared one
Arthmius infamous, because he had brought
gold from Media into Peloponnesus, and tells
 us that the inscription pointed out a capi-
 tal

Sect. 16. tal punishment, as if it had said, *Let him die infamous*; so that Demosthenes agrees with Plato in his abhorrence of this crime, and the punishment which it deserves.

Again, in the oration against Æschines, justly esteemed the best of all his performances, with what indignation does he inveigh against those prostitutes, and nobly defend himself against the unjust calumnies he had met with?—† “ You accuse
 “ me of *Philippizing*; O ye Gods! what
 “ would this man not say?—But by Ju-
 “ piter and all the Gods, if we would with
 “ impartiality attend to the truth, and lay-
 “ ing aside falshood and private animosi-
 “ ties, reflect on the real authors of all our
 “ miseries; we should soon discover, that
 “ they are persons of the same detestable
 “ character with this Æschines, who now
 “ impeaches me. While as yet Philip’s
 “ power was small and contemptible, and
 “ while I on my part was giving the best
 “ advice I could, and exhorting you to
 “ beware of it’s increase, these traitors
 “ for their own sordid ends, and private
 “ gain betrayed the interest of their coun-
 “ try, cajoling and corrupting their fellow-

† *Demosth. Oratio pro Corona*, pag. 188, 189. Edit. Morel.

citizens

“ citizens, till they enslaved them all.— Sect. 16.
 “ * These persons, I say, were authors of
 “ the same wicked councils, with those
 “ of the like stamp among yourselves ;
 “ polluted Harpys, vile sycophants, the
 “ pests of society! who sell their country,
 “ and ruin it’s constitution, and barter it’s
 “ liberties and privileges first to Philip, and
 “ now to Alexander; Who place their
 “ happiness in gratifying their belly, and
 “ detestable appetites, and by their base
 “ arts have robbed Greece of it’s boasted
 “ freedom and independency. — And
 “ why is it, say you, that I demand a
 “ crown? What signal virtue entitles me
 “ to it? This is my answer: Tho’ all the
 “ statesmen or ministers of Greece, and
 “ I mention you, among the first, Aeschines,
 “ have been in pay to the Macedonian
 “ Prince, yet no delicate conjunc-
 “ tures, magnificent promises, cajoling ex-
 “ pressions, neither hope, nor fear, nor fa-
 “ vour, have ever influenced me to sur-

* Here Demosthenes gives us a catalogue of those infamous wretches, who were the hirelings of Philip, and betrayers of their respective countries, as of Thessaly, Arcadia, Messene, &c. So that such prostitutes as shall in future ages follow their example would do well to remember, that the pen of some faithful historian will transmit their names to posterity with infamy.

Z z

“ render

Sect. 16. “ render what I thought the just rights and
 “ interests of my country. I did not, as
 “ these fellows do, weigh what I said in
 “ the naughty ballance of my own pri-
 “ vate gain; but all the advices I gave,
 “ proceeded from an honest, sincere, and
 “ uncorrupted heart.

In short, whoever reads PLATO'S writings, as Demosthenes did, with a view to improve and mend his heart, and to draw from this pure fountain such noble lessons as will refine his taste, strengthen, and confirm his public affections, and excite generous thoughts and virtuous dispositions, will be greatly enabled to imitate the example of the Athenian Orator and Patriot; and tho' perhaps he may live in degenerate days, yet his constant maxim will be, * πᾶς γὰρ ὁ, τ' ἐπὶ γῆς καὶ ὑπὸ γῆς χρυσὸς ἀρετῆς ἢ ἀνδρείου “ all the gold on the
 “ earth, and within the earth is not a price
 “ for virtue!”

— *Honestum praetulit utili, et*

Rejecit alto dona nocentium

Vultu, et per obstantes catervas

Explicuit sua victor arma. HOK.

VII. Thus we have seen how DE-

* Plato. Leg. V. pag. 728. Edit. Serran.

MOSTHENES has imitated PLATO in his *descriptions, similes, and sentiments*; I shall only add that some of the *figures*, used by the ORATOR, are to be found in PLATO. Thus both of them use the *prosopeia* with wonderful success; in the * *Crito*, Plato introduces the *laws* of Athens, addressing Socrates most solemnly in a long pathetic harangue. And in the † *Menexenus*, to animate his countrymen, and inspire them with noble principles and resolutions, he brings in the *manes* of their ancestors, who first accost their children, setting their own example and heroic actions before their eyes, and exhorting them warmly to an imitation of the same; and next their parents, whom they comfort, with this consideration, that they lost their children for the good of their country: if these passages are compared with the following one in Demosthenes, it will appear, how similar they are in the manner and style. ‡ “ To animate your
“ ambition, let us, my countrymen, suppose that Greece the *mother* of us all,
“ was entering into an expostulation of

Sect. 16.

imitates
Plato also in
his figures;

* Tom. I. pag. 50. ad finem. † Tom. II. pag. 246, 247.

‡ Oratio ad Chersonesum, pag. 59. Edit. Morel.

Sect. 16. “ this kind with us; How many glorious
 “ opportunities, Athenians, have you let
 “ slip thro’ your hands? how often have
 “ you sent embassies to us informing us
 “ of our common danger, exhorting us to
 “ be upon our guard against Philip, and
 “ pointing him out as a foe to our liber-
 “ ties? thus you justly sounded the alarm:
 “ —But whence this fatal lethargy now
 “ on your side? this abatement of zeal
 “ and courage in such a noble cause? We
 “ have all the reason in the world to up-
 “ braid you, since you have done nothing
 “ to check his career, but rather have
 “ connived at the growth of his power,
 “ and tamely surrendered a great many
 “ of your privileges to him; hence we
 “ may reasonably conclude that tho’ For-
 “ tune should heap her favours on you,
 “ nay tho’ Philip should die, yet nothing
 “ great can be expected, nor are you
 “ to make any stand for liberty? Why
 “ then all these embassies? why so much
 “ bustle and noise? so many high words,
 “ but nothing effectually done?” —The
 advantages of such a figure are various,
 what is said, is of greater force and more
 persuasive, when uttered by such *persons*,
 than

than if barely spoke and pronounced by Sect. 16.
the orator himself; the bringing them on
the stage, and putting in their mouths
such arguments as are only proper to
them, resembles *real action*, and adds a vast
weight and dignity to the whole oration.

We are likewise assured by two very
good critics, that the solemn manner used
by Demosthenes of introducing an *oath*,
occurs in Plato; thus * *Hermogenes* says,
“ that Homer first made use of an oath in
“ moral subjects, that Plato imitated him,
“ and Demosthenes took it from them
“ both; and then he proceeds to give
“ instances as in the *Odyssey*, the son
“ swears *by his father's misfortunes*. In the
“ † *Gorgias*, *SOCRATES* says to *Callicles*
“ *μὰ τὸν κύνα, τὸν Αἰγυπτίων θεόν*.----
“ *By the Dog, the God of the Egyptians*.
“ And lastly, says he, Demosthenes uses
“ a moral political oath, when he swears
“ *by those Heroes who died at Salamis and*
“ *Marathon*. † *Quintilian* is of the same

* *πρῶτος δ' ὄρκον ἠθικὸν Ὅμηρος ὤμοσεν, εἶτα Πλάτων
ἐμιμήσατο, εἶτα Δημοσθένης ἐκκληρονόμησε πάντων*,----
de Eloquent. Methodo, cap. 20.

† *Tom. pag. 482. Edit. Serran.*

‡ *Noane illud iurjurandum, per caesos in Marathonē ac Salaminē pro-
pugnatores reipublicae, satis manifeste docet praeceptorem Demosthenis Pla-
tonem fuisse.*—*Instit. orator. lib. xii. cap. 10.*

“ opinion,

Sect. 16. “ opinion, Does not this oath *I swear by*
 “ *those valiant Heroes who were killed at*
 “ *Marathon*, shew clearly that Plato was
 “ master to Demosthenes?”—This pas-
 sage from Demosthenes is the one so much
 celebrated by *Longinus*.

that Longi-
 nus imitates
 Plato.

VIII. As this last mentioned critic, tho’
 he lived in an age when all literature was
 declining, writes with a taste superior to
 many others, so his peculiar beauties and
 excellencies seem greatly owing to his ha-
 ving formed his style and manner on that
 of Plato. I shall content myself with poin-
 ting out a passage or two, in which he
 seems to have had Plato in view*.

Here are a few of the words of Plato in
 the passage abovementioned out of the
Io, † πάντες οἱ ποιηταὶ ἀγαθοὶ, ἕκ ἐκ τέχ-
 νης, ἀλλ’ ἐνθεοὶ ὄντες καὶ κατεχόμενοι πάντα
 ταῦτα τὰ καλὰ λέγουσι ποιήματα·—καὶ ὁ πρό-
 τερον οἷος τε ποιεῖν πρὶν ἂν ἐνθεὸς τε γένηται
 καὶ ἐκφρων·—βακχεύουσι, καὶ κατεχόμενοι, ὥσπερ
 αἱ βάκχαι, καὶ θεία μοῖρα χρησμῶδεϊν·—
 τῶν ποιητῶν ἄλλοι ἐξ ἄλλης αὐτῆς ἡρήμενοι εἰσὶ,

* Mr. Smith’s account of the writings, &c. of LONGINUS is very
 full and just, and every thing is said, which the subject seems to
 require.—When I cite Longinus, I use his translation.

† *Io*; Tom. I. pag. 533, 534, 536. *Serran.*